

# THE LITERARY GAZETTE

AND

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### REVIEWS OF NEW BOOKS.

#### MIDDLE-AGE GEOGRAPHY.

*Essai sur l'Histoire de la Cosmographie.* Par le Vicomte de Santarem. Paris, 1849. 1 vol. 8vo.  
*Essay on the History of Cosmography and Cartography during the Middle Ages, and on the Improvements in Geography after the great discoveries of the Fifteenth Century, &c.*

If we compare the relative progress which history and geography have made in our epoch, we find that the knowledge of the former by no means reaches the eminence which the latter has attained. Though new materials and a more severe criticism have, as in all other sciences, been introduced into the study of history, yet historians seem to have declined, and to speak only of England, which shone so brightly during the last century, there are at this moment no Gibbons, Humes, nor Robertsons to stimulate to that perfection which reigns in the works of those immortal men.\* To be just, we must not attribute this decline to any want of genius among the historians of our day, but to the method alone which they are obliged to follow—a method which, being the result of the exhaustion in the sketch of general outlines in any study whatever, forces the writer to so careful and minute an investigation of the original sources, that there hardly remains any time for their brilliant exposition. But if two special researches, obligatory from the number of recent publications, as well as the more liberal mode of governments in opening their archives, impede the writer by their profusion, from moulding them into that classical shape which forms the greatest charm of history; a similar richness to sources has, on the contrary, the most favourable effect on a science like geography, which does not require the statement of facts as preliminary to individual views, but has to follow their establishment during successive ages.

If we have expressed an opinion that geography had not been following history to the perfection the latter had attained, it is far from our thoughts to diminish the merits of the illustrious names of Rennel, Mannert, d'Anville, &c., who were the founders of comparative geography. Yet, notwithstanding their unparalleled labours, there exist in their statements numerous erroneous points, which cannot be attributed to any want of zeal on their part, but are the consequence of the scarcity of materials, and particularly of the absence, at the time in which they wrote, of the means of combining the geographical notions of ancient authors with the modern state of geography by an uninterrupted tie during the middle ages. It is not, therefore, to the numerous discoveries made in our time in the field of geography, but to the care in the research of formerly unknown or neglected sources, that we attribute the high state to which this science has now reached. The merit of having first compiled with the utmost care, the most numerous materials of any age of geography, belongs to the celebrated Ritter. Yet his works—exclusively confined at present to Africa and Asia—exhibit documents whose profusion, and the novelty of whose matter being without any systematic arrangement, form some impediment to the immediate application of the vast knowledge they contain.

The necessity of deriving, therefore, by some more intuitive work an easier access to the state of geography in different ages, became still more evident to the scholar, as he remained limited in his compara-

tive studies either to a perusal of matter in part indifferent to his researches, or to the partial aid which some rare disseminated graphical exhibition afforded him; and which, being obtained mostly by manuscript or drawn documents, could only be expected to be found in the largest libraries of the capitals of powerful nations.

This want, it appears to us, is now for the first time met and supplied by the important work before us, and to which the *Literary Gazette*—at all times partial to geographical knowledge—feels desirous to call particular attention.

M. de Santarem, moved by the conviction of the immense advantage which the collection of ancient maps (which research he began some twenty years ago) would confer on the history of geography, and stimulated by the ardent desire to establish the priority of his country in so many points of geographical discovery, gradually assembled the magnificent collection, which he has been publishing since 1842, under the title of *An Atlas composed of Maps of the World, and of Portulans and other Geographical Monuments from the sixth century of our era to the seventeenth*; and he now adds to these graphic documents the illustrative text.

It is the first volume of this indispensable part of the work, which we have before us, and of which the extracts we present to our readers will best explain the value, as well as the use to be expected from the volumes which are to follow; the text being particularly destined to afford those means for easy research and complete information in comparative geography, which are the principal objects of the *Atlas*.

The work is divided into five parts—first, treating “of the state of knowledge to which the cosmographers and geographers of Europe had attained during the middle ages;” secondly, a review of the cartographs “of the middle ages to the discoveries of the Portuguese, &c. during the fifteenth century;” thirdly, the state of “hydrographical knowledge prior to the great discoveries;” fourthly, the progress of “cosmographical and geographical knowledge owing to the discoveries of the Portuguese and Spaniards;” and lastly, the progress “of hydrography due to the discoveries of the seafaring men of these two nations.”

All who are acquainted with geographical studies must be struck with the advantages promised by this plan. We shall now give some idea of the manner in which it is carried out, by a few extracts. M. de Santarem, in speaking of the cosmographers of the middle ages and of their systems, gives an opinion of their want of knowledge concerning the form and magnitude of the earth, and derives from it the proof, that concerning these matters as well as the vast extent of Africa, and their theories on habitable and uninhabitable zones, &c., they did but repeat during ten centuries the statements found in the books of ancient geographers. He passes in review, in a chronological order, all the cosmographers known since the fifth to the fifteenth century, beginning with Macrobius and Orosius; and his analysis of the text proves his assertion of a stagnation in geographical knowledge during nearly ten centuries; yet, by the skillful and methodical arrangement of the author, the peculiarities of each cosmographer and each epoch become at once evident:—

“Beda Venerabilis, (living in the seventh and eighth centuries,) one of the most enlightened men of his time, who belonged to the celebrated Academy of Armagh, which had also formed an Alfred and an Alcuin, was of opinion that the Torrid Zone was uninhabited, and he did not know that part of Africa discovered by the navigators of the fifteenth century.

..... His text is interesting, as serving to explain some of the mappemondes, which we give in our *Atlas*. ..... Concerning the opposite parts of the earth and the *Antichthonæ*, he gives but a reproduction of Macrobius. .... One sees that Beda knows nothing of Africa beyond the Atlas range of mountains, and consequently that, like all the cosmographers of the middle ages, he did not know the configuration and form of Africa.”

“Dicuil, who was also living in this century, (the ninth,) shows to us in his book, *De Mensura Orbis Terræ*, that he was not in advance of the authors, whose works we have been examining. He has compiled out of Pliny, Solinus, Orosius, Isidore of Seville, and Priscian, only adding some particulars, which were furnished to him by travelling monks; but conformable to the remark of Dicuil’s illustrious commentator, (Mr. Letronne,) nearly the whole of his work shows that he had not conceived any idea of the respective situation of the countries, and Mr. Letronne even doubts that Dicuil had under his eyes any chart whatever, when he composed it; and be the case as it may, it is evident that this cosmographer adopted the division of the earth into three parts—viz., Europe, Asia, and Libya. Concerning Asia, Dicuil knows only what he has found in Pliny. His positive knowledge goes no farther than the Ganges. Concerning Africa, he repeats the notions given by Isidore of Seville, the same of whom we spoke above, and of Solinus. To which we have to add, that his theory of the course of the Nile, and the denomination he gave to Africa, would be sufficient to show that he believed this vast continent not to pass beyond the Equator.

“Though Alfred the Great, King of England, who was living in that century, did not compose a treatise on cosmography, we have yet believed it our duty to mention his name, not so much for his important work on the geography of a great part of the north of Europe during the ninth century, but on account of this great monarch having given an interpretation of Orosius; his cosmographical knowledge on the globe must have been identical with that of this so celebrated author of the middle ages. ....

“And, in reality, if he (Alfred the Great) had possessed a more extensive knowledge of Asia and Africa, than that contained in the work of Orosius, he would have intercalated them in his interpretation, in the like manner as he did the notions of the Norwegian *Opher* and of *Wulfstan*, on the countries of the North of Europe, from Hologeland in Norway to *La Biarnie*, and to the East to the White Sea. The knowledge of Alfred, to judge from his geographical description, did not go, concerning the north, farther than the *Tanais (Don)*, and to the south they seem limited to the Mediterranean; and respecting the other parts of the globe, he has added nothing to Orosius.”

The second part of the volume, relative to the cartographers of the middle ages, explains their systems, the sources they made use of for establishing their mappemondes, and lastly, their ignorance of the countries discovered in the fifteenth century.

This part of the work must be considered as the most important, and we regret that the limits of our article do not permit us to select out of the treasures of knowledge which it contains, a larger booty. We must therefore refer our readers to the book itself, and give only an instance of the high interest of these researches—

“We know that during the third and fourth centuries, at the time of Dioclesian, Constantius, and Maximian, geographical charts were in use. *Eumenes* proves it by his discourse, *Pro restaurandis scholis*,

\* We are not, however, though generally more confined to Episodes of History, without our great living names; witness Hallam, Tytler, Alison, Kemble, Wright, Macaulay, Grote, and others.—Ed. L. G.

addressed to the Prefect of Gallia, in which he treats of the advantage which youth would be able to gather from the porticos of the schools of Autun, on which there was a map exposed, which represented the chart of all the countries, the seas, the towns, and the people, with the direction of the rivers, the sinuosities of coasts, as well as all the countries which were the theatre of the heroic actions of great military commanders. Eumenes speaks also of the ocean surrounding the whole universe. But in the fifth century, we know but one single indication concerning geographical charts. During the sixth century, we have but one single geographical monument, it is the *mappemonde* of Cosmos, which we give in our Atlas. In the seventh century, there remains only one notice, which St. Gall, the founder of the celebrated *Abbaye* which retains his name, possessed; this chart is, says the historian of this Abbey, designed with a *subtle art*. During the eighth century, *Charlemagne* possessed three tables of silver, on which there were represented the earth, the cities of Rome and Constantinople, peculiarities which we remark in the *mappemondes* of Leipzig of the eleventh century, and in others. In that same century (the eighth) Theodulph, Bishop of Orleans, possessed also a *mappemonde*, of which he speaks in his works. . . . And, in reality, what progresses can we expect to find in the *mappemondes* of St. Gall, of *Charlemagne*, and of Theodulph, when we see that the celebrated Aleuin, who exercised such a great scientific influence in this century, gave to the world the epithet of *Triquadrum*, and was following the same systematical division. *Totus orbis (he says) in tres dividitur partes, Europam, Africam, et Indiam*. The ninth century seems poorer than the preceding. We have been able to find but a single geographical monument out of this epoch; it is the one which is to be found in a manuscript at Madrid, taken out of the library of *La Roda*, in Aragon. We give this monument in our Atlas, and devote to it a special analysis. The tenth century is somewhat richer in these monuments. . . . still we could discover but eleven, which we have also reproduced—viz., an Anglo-Saxon *mappemonde*, in the British Museum, another of a Florence manuscript. . . . Yet the eleventh century offers but five geographical monuments, and . . .

"We cannot be surprised at the small number of this epoch, when we consider that the number of books themselves was then extremely limited, and that a single collection of *homilies* was paid for at an exorbitant price, that a library of 150 volumes was considered a marvellous thing, and that there were celebrated churches which did not possess half of this number. But in the twelfth century, which followed, studies and books became more frequent, the monks borrowed geographical books out of ancient monasteries, which they copied. On the other hand, geographical knowledge became more extended by the Crusades, which gave rise to an intercourse with the East, with Armenia, and with Tartary."

The author follows up this interesting enumeration until the fifteenth century. But we shall leave him at his task, and follow him finally into some of the special investigations which accompany his general researches.

"The charts of the middle ages are everywhere disseminated. . . . One finds them in the manuscripts of works of the most different kind. Some are developed on a large leaf of vellum, like that of Juan de la Cosa; others are intercalated into the text, like those which are to be found in the Cosmography of Asaph, in the Polychronicon of Ransplius Hyden, and others are painted in a precious manner in an *initial*, like the *Mappemonde* de Reims of Pomponius Mela for 1417. Others are elegantly framed, such as we find them in the geographical poem of Goro-Dati, and others, on a copper plate like that in the Borgia Museum;\* others on ivory implements, like the one the Prince Cariat, at Naples, possesses. . . . Others on the reverse of a medal, &c. . . .

\* A copy from the Borgia "Mappemonde" is in the library of the Royal Geographical Society.

"The legends which became the most frequent, particularly in the ninth and tenth centuries, and at the occurrence of the translation of relics, gave also to the cartographers elements for their charts. . . .

"We must remark here, that next to the legends inscribed during the middle age, on the *mappemondes*, the authors of these graphical representations consigned there also. . . . number of records of Greek mythology and of panatology. . . . It is from these sources that they derived the legends relative to pigmies, to *cynocephales*, to *acephales*, to *hermaphrodites*, to *cyclopes*, to *trogloodytes*, who were eaters of serpents; to the *blemyes* of Mela, who had the mouth on the breast; to men with horses' hoofs, (*equinospedes*), to *arimaspes*, to griffins, to antipodes, who had no fingers, and to all those fabulous monsters, which some of these cartographers represented on their maps. The *mappemonde* of the Cathedral of Hereford,\* of the thirteenth century, and others are full of these monsters, geographically distributed after the tales of the authors of antiquity and of the mytographs. These peculiarities are the proof that the countries which cartographers adopted as the scene of these myths were quite the same for them that they had been in antiquity for Hesiod, for Homer, and for *Æschylus*, that is to say, that they did not know these countries."

In conclusion, we may remark that the reason which gives to Mr. de Santarem's work a particular value is the one we have named in the beginning of our review—the care in selecting and examining every source, clever and systematical arrangement, and the solicitude, by exact and most numerous notes, to give to the *savant* the utmost confidence in the author's researches. That which enhances still more the usefulness of the book, is an extensive index, composed with the greatest care, and such as is, unfortunately, rare to find in our day.

#### NEW SOUTH WALES: EMIGRATION.

*Rambles and Observations in New South Wales, &c.*

By J. Phipps Townsend. Chapman and Hall.

EMIGRATION, transportation, education, and reformation involve questions of the deepest interest to society at large, and to the prosperous existence of the British empire. Every contribution to their understanding, therefore, deserves to be received with favour and attention; and though Mr. Townsend's *Rambles*, as the title indicates, are not of the most solid pretensions, yet among the ease and pleasantness of their style,† and sketchiness of their matter, there may be found a number of suggestions, and a certain degree of intelligence which will render the work useful, as it is agreeable reading. There is, indeed, one hint thrown out which may add to its importance—namely, that the writer has no personal views to serve:—

"It occurred to me (he states) that, since much public interest now exists with regard to Emigration, an attempt to detail actual experience in New South Wales, and the prospects, there, of emigrants of all classes, might be acceptable from one who has finally quitted the colony, and who has no land to sell, and no interest in puffing any particular locality. \* \* \*

"For the startling fact, to which I refer in the following pages, that in two years, ten thousand persons left the Colony, I have the authority of the local papers. That people left, literally in crowds, there

\* The *mappemonde* at Hereford Cathedral is fast going to decay. A transcript of it was taken nearly twenty years ago for the Royal Geographical Society, in whose archives it now lies buried. It is much to be regretted that this highly interesting relic of the geographical knowledge of the thirteenth century has not long since obtained a commentator among our own countrymen. The Pizzigani *mappemonde* of the date of 1378, on vellum, is a most beautiful illustration of the geographical knowledge of the Venetians of that day; the coasts of the Mediterranean, and all ports frequented by that maritime nation, are laid down with remarkable accuracy. The late Grand Duchess of Parma presented a transcript of this map to Russia, from which another was taken by the late Admiral Krusenstern, and presented to the Royal Geographical Society of London. —J. S.

† A little loose sometimes: *Ex. gr.* "combustibles," p. 258.

can be no doubt; and though the state of prostration into which the colony had been brought by the land mania—which is, in other words, a feverish rage for speculation, the 'go-a-head' principle carried to an extreme—greatly contributed to this, yet, without doubt, very many of these emigrants from the Colony would have remained could they have obtained land in it.

"The fund arising from the sale of land has now but a languishing existence, chiefly supported by the sale of town allotments on the coast."

And at the close of his four or five years' experience, he says,—

"Finally, with regard to myself, I can only beg the indulgence of the reader for one who makes no pretensions whatever to literary abilities, but who has endeavoured to make a faithful report of what he has seen. There are many questions embraced in this little book which I had rather have avoided, for fear of a rap over the knuckles; but I did not feel justified in avoiding them; and, whilst I am desirous that I should not render myself liable to the charge of throwing my heels in the face of a dead lion, I can only say that, from what I observed in the colony during the administration of Sir George Gipps, I have contracted a perfect horror of Colonial Government. Much more I could say on this head, but I forbear."

Under these circumstances, the *couleur des roses* is not to be expected, but, as far as we can judge, the accounts are impartial, and tell fairly what the author witnessed at Sydney, on the coast, among the regular settlers, and among squatters, stockmen, bushmen, and convicts, so that we have on the whole a panoramic picture of Australia; with some advice to intended emigrants that may serve them in good stead at the antipodes. There is, perhaps, rather more than an allowable proportion for such a volume quoted from Sir Thomas Mitchell and other preceding authorities; and as for Virgil, his *Bucolics* and *Georgics* are exhausted in illustrative contributions. We are inclined to think that the poetic old world may have lost a new and new-world epic by Mr. Townsend's not having squatted for life in the bush. With his turn of mind we can imagine him established the Maro of New South Wales, and instead of *laceri*, *merches*, *aliqueque volucres*, *gorgons*, and *chimeras*, singing in immortal strains kangaroos, cockatoos, flying-foxes, and paradox ducks! But this course, and consequent fame, have been denied him, and the Gipsian policy, like the voice of the possessor Agelli in his favourite *Bucolics*, pronounced his doom, and sent him back to England—

*Hæc mea sunt; veteres migrate coloni.*

It now only remains for (not entering upon the argumentative parts) to cite a few miscellaneous passages, which seem to us to possess most novelty. Of the capital we are told,—

"The complexion of the keen and money-making Sydney people wants the healthy English red and white. On my return to England, I was much struck by the contrast that the hale and strong appearance of my countrymen afforded, and by the fine colour that then, as ever, heightened the charms of the bonnie Devonshire lasses. In Sydney all are *done brown*."

Of settling,—

"It unfortunately happens, in consequence of the large primary disbursement to which new settlers are subjected—the amount of which, if shown item by item, would surprise many—and also of the unhappy spirit of speculation which was once rife in the colony, that the property of most of the landowners is deeply mortgaged, and the gains of farming are not sufficient to enable them to pay the large rate of interest to which they are liable; and, though by farming in the bush, one may certainly make a living, to make money is hardly to be hoped. In the majority of instances, the moderate profits each farmer who is so placed might gain, are eaten into by the expenses of the transit of his produce to a market; so that, often, the balance of his trading leaves him nothing to receive.

"Numerous properties contain 2500 acres of land





in one block. Of these 100 will be cleared, and the present value of the residue is merely that of its herbage. Land cannot now be purchased of government at a less price than twenty shillings an acre; but farms, with all their buildings and improvements, can be bought of mortgagees at five shillings an acre, taking the bush with the cleared land; and, as is too generally the case in new colonies, many of those who toiled to reclaim the wilderness, will give place to new comers. Some are both farmers and squatters, having their farms within the boundaries, and their sheep and cattle stations beyond them; and, since wool and tallow are the exports of the colony, the settlers who produce these, and not the mere farmers, are the monied men. 'The squatters,' said the late Sir George Gipps, 'are now the most numerous class of our colonists; the squatting interest is becoming the prevailing interest in the country; squatting is superseding settling: and in fact almost everybody who has any property (money) at all is a squatter.'

"Were the word 'drought' unknown, I should consider the fertile spots on the coast of New South Wales unrivalled, and admirably adapted to support a rural population in homely comfort. Unfortunately, this is by no means the case."

Going into the woods of Ulladulla (called Hollow Dollar,—a Cold Harbour corruption for future Australian philologists), Mr. Townsend says,—

"The woods were peopled with kangaroo, wallaby, (a smaller species), kangaroo rats, flying squirrels, porcupines, native cats, and with an infinite variety of birds. The opossums live in the hollow trees, and the blacks cut them out of their retreats, and sometimes smoke them out. Hawks occasionally contrive to take them; and I have seen one of those large birds carrying an opossum in its talons, whilst another hawk attended his flight, as if to put in his claim for a share of the booty. They carry off this animal, and also parrots and quails, by the head. I have seen one thus fly away with a parrot, the unfortunate captive uttering the most dismal screams, and appearing to furnish its tormentor with a large painted tail, as it fluttered helplessly, with its wings expanded. The largest hawk I killed measured six feet five inches, from tip to tip of wing. Others, I think, exceed this measure by at least eighteen inches, but are never seen except when carrion is in the woods. The hawks often destroy the pigs that feed in the woods, perching upon their backs, and tearing them to pieces. On moonlight nights I used to shoot both opossums and flying squirrels, which could then be discerned as they clung to the boughs, for they keep close by day, and feed only at night. I employed my dog to find them, which he did by the scent: and I was also accompanied by a dark shadow, or, in other words, by a black, who greatly enjoyed the sport, and laughed loudly, showing his white teeth, when the creatures fell. Flying squirrels, of all sizes, are to be seen in the moonlight, darting amongst the boughs, like flashes of light. In consequence of the opossum feeding on the leaf of the gum-tree, its flesh has a peculiar taint, and our dogs would not eat it unless it were first roasted. It is an active animal. The emigrant mechanic, whom I more particularly mention in another place, says, referring to a leap that he saw an opossum take,—'I have since found, that the gift of these animals in this way is perfectly wonderful; certainly, if there is in this world an unconquerable dare-devil animal, it is the old man Possum, and, indeed, all his family, mother, sons, and daughters, after their sucking days are over: until then you may tame them.'

"The forest is never silent. At night is heard the cry of the opossum, the squeal and chirp of the flying squirrel, the wail of the curlew, the hooting of the night-jar, the chorus of the loquacious green frogs, and the occasional cry of the tree-frog. During the winter nights the woods resound with the deplorable and doleful howling of the native dogs, as of fiends in torment; and once, when my window blew open, I awoke in a fright, thinking that a whole legion of them had burst into the room, so much had I been unconsciously affected by their outcry.

"In the morning, one is awakened by the swallows

that build under the shelter of the verandah; and by the rich piping note of the magpie, whose music is mellow and sweet. A very ugly bird, 'whom serpents fear,' is called the Laughing Jackass, and it *boo-hoos right out* at sunrise and sunset, with a hoarse, cackling laugh. The white cockatoo flies about in great flocks, uttering a harsh, screaming note. When at rest, he emits a gurgling, groaning sound, as of a man in pain. This cockatoo is often tamed, and learns to talk well, and to be a great wag. There is also a black cockatoo, with an execrably harsh note. The base of the skulls of both of these birds is very thick, and forms a strong fulcrum for their powerful bills. The bell-bird's tinkling chime is heard near the swamps; and there, also, the coachman cracks his whip; and the cheerful cry of the spur-winged plover is heard, a bird furnished with a spur on the front of each wing, with which, I imagine, he ploughs up soft ground, when searching for insects. The tall native-companion is sometimes seen stalking along in the swamps, or standing, like a statue, looking at his toes; and, by their edges, rises the handsome cabbage-tree palm, waving aloft the green plume that adorns its head."

The district of Illawarra is also described at some length, and the native method of finding out the honey-stores, as mentioned by Sir T. Mitchell, is more particularly noticed:—

"There are also indigenous bees, which form their dwellings in the hollow trees. The natives catch one of them—they are small, black, and stingless—and, with gum, attach to its back a downy feather from the white cockatoo. They then let it go, and, springing over every impediment, pursue its flight, in steeple-chase style, but with their eyes, of course, fixed upon it. They are thus guided to the hive; and, as they run, they shout and yell like infuriated Bedlamites. The honey of these bees is black, and anything but tempting. \* \* \*

"The English bee has been introduced into Illawarra within the last few years, and with much success. The power this insect has of producing its own species, appears to be much increased in this climate, where there is no pinching winter. The produce of one hive gave, in three years, three hundred hives; besides those that had escaped into the bush, and become wild. This statement may appear extraordinary at first sight, but a reference to figures will attest its truth; and it must be recollected that the parent hive, and each of its swarms, with their produce again, and so on, are all continually increasing. So, in the fourth George,—

"Ergo ipsas quamvis angusti terminus evi  
Exciptat (neque enim plus septima ducitur aestas),  
At genus immortale manet, multoties per annos  
Stat fortuna domus, et evi numeratur avorum."  
"Thus through the race of life they quickly run,  
Which in the space of seven short years is done;  
Th' immortal line in sure succession reigns,  
And grandstret's grandstrets the long list contains."

"Some of the housewives manufacture from honey a most excellent wine, which, the longer it is kept, the better it is; and much honey is sent to Sydney for sale and export."

An anecdote and another sketch of manners may follow here for diversity's sake:—

"The hospitalities of all settlers in the bush (and, on the coast south of Sydney, I should say, 'the bush' commenced at the Shoalhaven) are gladly extended to all comers, who, indeed, receive them, not as a favour, but as a matter of course. If the settler happen to be out, the traveller takes possession; and makes himself as comfortable as he can. I hear that, on one occasion, when Mr. — returned home late, he found a stranger, in a red night cap, in comfortable possession of his bed. The night-cap nodded, and the wearer said, 'How d'ye do, Mr. I-don't-know-your-name? I found you out, so I turned in. Good night.' The owner of the house thereupon made his bed on the table. The owner of the night-cap was afterwards transported for fifteen years, for shooting a trespasser on his grounds; and perhaps, but for this circumstance, I might not have recollected the incident. \* \* \*

"Indeed, 'the natives' (to use the colonial expres-

sion) know little about old England, and care less. They generally suppose that it is the head-quarters of a large convict population, judging from the number of those gentry whom it annually casts forth. 'Are ticket-of-leave holders good servants in England?' was the inquiry actually made of me by a young currency lass, who was probably aware that the Governor's coachman and groom were convicts. I also heard her say to her intended, 'Of course, my dear, when we go to England we shall attend the Queen's 'at homes' at Buckingham Palace.' Probably, her notions were derived from the fact, that all respectable people are usually admitted to Government House; and her ideas of a levee would be derived from those she had seen at the same place, where men sometimes walk about in shooting-jackets, and with umbrellas under their arms. I have talked with 'native youths,' but never elicited from them that they entertained any wish to visit England. Those I happened to see desired nothing that they did not know, and it was in vain to endeavour to impress upon them that the acquisition of new ideas, by visiting new scenes, would give them sources of pleasure hitherto untouched by them. Yet, the education of youth is by no means neglected; at least, it is carefully attended to in Sydney. In the country, boys are too often allowed to run wild.

"But, having incidentally introduced the currency lasses, where shall I stop? Many of them are undoubtedly very pretty, and some possess a delicacy of feminine loveliness that is very uncommon."

Mr. Townsend is an advocate for transportation, and the old practice of assignment, so as to disperse the convicts, and is strenuously averse to working them in gangs or keeping them together in numbers, as at Norfolk Island and elsewhere. We conclude with one extract more,—

"The operations of the squatters have extended over a line fifteen hundred miles in length; and they have, in some cases, penetrated four hundred miles inland. Though themselves dispersed, they are the fathers of concentration, inasmuch as they contribute to create and maintain not only ports but inland towns. As they spread, so will towns spring up on the coast as their entrepôts, wherever there is a good harbour, and others, again, between these and their stations."

## STATISTICS OF POETRY.

[We this week add a couple of volumes, containing some 219 pages, and about 4400 lines, to our Poetical Statistics.]

*Some Account of the Life and Adventures of Sir Reginald Mohun, Baronet.* Done in Verse by George John Cayley. Canto First. Pickering, pp. 64.

ADAM SMITH has said, that the average of individual profit in any employment is reduced in proportion as that employment is pleasant or creditable in its nature; because all persons, believing they are sure to succeed in whatever profession they undertake, naturally crowd into those where success seems most desirable. One would think it was by this time satisfactorily enough established that the profession of poetry is neither a very pleasant nor highly esteemed vocation; while its profits do not at all rise in proportion to the labour and obloquy which its votaries have to undergo. And yet, in the face of these very discouraging conditions, the writers of poetry (or that which its fond producers so deem) daily increase and multiply; while the number of their readers appears to be inversely on the wane. There must surely be something in this. The deluge of rhyme still perennially poured on the unwilling ear of the public is a great, though, perhaps, a melancholy fact. Merely taken as a faintly re-echoed echo of the great voices of the past, it proves that their tones still linger among the heart-strings of a less gifted crowd of followers—a bubbling testimony that the sediment of former genius is still quick beneath the waters of oblivion.

We have here, accordingly, a new poet. Not

\* Girls born in the colony. It is said that the next generation returns more nearly to the original parentage.—Ed. L. G.

under the modest aspect "—, and other Poems," by some anonymous author; but a young gentleman, who in all the innocent and confiding audacity of youth, comes out (as a first appearance) with his name, in large letters, on the first canto of an epic. We were startled by the imposing title-page; and, on looking into the poem, surprised to find it not so heavy as we had anticipated; and still more, to discover that we had read through its sixty-four pages without yawning over one stanza. This, perhaps, was partly owing to the beauty of the type, which is large, and the general taste of the little volume's "getting up," which does credit even to Mr. Pickering's Aldine reputation. Yet something more than easy print and pretty pages are required to make one read 120 octave stanzas without ennui. There is certainly a good liveliness and versatility in Mr. Cayley's muse, occasionally much vigour, and some really exquisite touches of pathos. But the most striking point, and that which gives us most hopes of his ultimate success, is the absence of all appearance of effort or affectation. He follows the course of his thoughts, and the measure dances lightly after his pen. He begins with this appeal to the few readers of rhyme still remaining:—

"Readers of rhyme!—for rhyme still has its readers,  
Although the age of Poetry be past;  
At least this age's literary feeders  
Who in poetic prose their Epics cast  
Declare so; having tried it, I suppose,  
And found their verses flounder and stick fast:  
(I for my part less fortunate than those  
Can never get along at all in prose)."

"Readers of rhyme! I beg you won't believe  
A word of what these Epic prose-writers say:  
They all begin with rhyme; and when they leave  
A hopeless Hippocrene, because their lay  
Alas! was unsuccessful, (though sublime)  
They deem that Poesy has lost her way:  
And rhyming against reason in their time,  
Are now content to reason against rhyme."

In another stanza he informs us, that the art of popularity consists in being natural and unaffected:

"One touch of nature makes the whole world kin:  
There is such innate likeness in mankind  
That they can read each other's nature in  
Their own—though of themselves but judges blind:—  
Even those we only know by what they print  
Cannot in type disguise their secret mind:  
We know the genuine coin of Nature's mint  
The heart:—and whether it be flesh or flint."

His introduction ends with the following rather trite truism:—

"There is more truth in what men think and feel  
Than ought they can imagine or pretend.  
Our national manner's vice is to conceal  
All feeling—which destroys it in the end.  
A wretched, mean, dissimulative dread  
Of ridicule, dividing friend from friend,  
Cramping what's ever is thought, or done, or said,  
Shuts up the heart—which might as well be dead."

This taste for unadorned nature is, we fear, a little apt to degenerate into the commonplace, free and easy style; and a few blemishes of this kind we should like to see removed. Mr. Cayley seems to have adopted the principle of making every one speak as persons under the circumstances and conditions actually would speak, and, in consequence, we meet with expressions which, though possibly true to nature, are rather too familiar for our notions of the language of poetry. But from first to last, we fancy, readers will agree with us that there is the true smack of Whistlecraft or Beppoism, and that Canto I. opens a smart, and we should augur, brilliant career, for the debutant in that line. We quote in proof—

"The age is rushing into print: and I,  
By force of circumstance, must write a book.  
I shall be happy if the Public buy;  
And sorry if alas! they overlook.  
I shall be deeply grateful to reviews,  
Whether they deign approval, or rebuke,  
For any hints they deem may disabuse  
Delusions of my inexperienced Muse."

"I mean, unless cut short in my endeavour  
By your disfavour, or my own disgust,  
Or by some new idea which seems more clever,  
(For Time will sometimes make old projects rust)  
Still, if no circumstances should prevent, I  
Expect, or (to be humbler) 'hope and trust'  
To find in course of years provision plenty  
For Cantos twelve, or may be four and twenty."

"This will take time; and Time may bring discretion:  
The stream may deepen as it flows along;  
Still on its face reflecting Life's impression  
In gay narration, or didactic song:—  
First, from its marshy sources rippling free,  
Where full blown weeds the wasteful margin throng,  
It may roll on by hamlet, town, and lea,  
Until its calm broad bosom meets the sea."

And the introduction closes with a just and astute remark—

"There is more truth in what men think and feel  
Than ought they can imagine or pretend.  
Our national manner's vice is to conceal  
All feeling—which destroys it in the end.  
A wretched, mean, dissimulative dread  
Of ridicule, dividing friend from friend,  
Cramping what's ever is thought, or done, or said,  
Shuts up the heart—which might as well be dead."

Now commences the tale of Mohun and his comrades, belonging to the class of educated English gentry. Their various characteristics are happily portrayed, and the description of the fine old mansion where they are assembled, is genuine poetical landscape sketching—

"It stood upon a gently rising hill,  
Bosomed in wood, and yet not over-grown,  
Through which long winding glades—with statued  
stone—

Rude offspring of the sculptor's hasty skill—  
Led down to the broad mirror of a mere;  
In tremulous lines along whose margin clear  
Grew down its dark-stemmed sylvan peristyle:—  
Save where leapt o'er the rocks a laughing rill,

"Which o'er the ripples, widening in their wane,  
Sent forth its little isles of floating foam—  
Tossed like tight sea-birds on their ocean home.  
Beyond these woods there spread a piteous plain  
Motley and shadow-streaked, of various hue;  
Thence far away uprose the mountains blue.  
This from the terrace;—but description's vain—  
I leave the landscape to each reader's brain."

The vice of smoking has a hasty reprehension, though perhaps the following day-dream might be suggested by the drowsy fumes—

"I sometimes wonder how it would have done  
To be some prince, or duke, or eldest son  
On whom life showered her gifts in great profusion;  
'Twere now a pleasant change; yet if I had  
Been born to it, it might have been as bad  
As any other practical delusion;  
For, after all, the best approach towards joy  
Is in the chase for things, which, tasted, cloy."

As further specimens of versatility, we copy the first three stanzas of a lively commentary on the sport of shooting:—

"Wise were the augurers of old, nor erred  
In substance, deeming that the life of man  
(This is a new reflection—spik and span)—  
May be much influenced by the flight of bird.  
Our Senate can no longer hold their house  
When culminates the evil star of grouse;  
And stoutest Patriots will their shot-belts gird  
When first o'er stubblefield hath partridge whirled."

"Alas! for my defect of disposition,  
Or education, or perhaps of both,  
I must confess, (though much ashamed, and loath  
To do so, dreading the world's dire derision,)  
Far from its merits as a sport disputing,  
I really have no taste at all for shooting.  
In youth I tried it, but my young ambition  
Was damped by turnip tops—which are perdition."

"I hate long walks; a double barrelled gun  
Is heavy; and another bore immense is  
Having to get through stiff and prickly fences—  
Lunch—like oasis in the waste—is one  
Redeeming point: game pie washed down with sherry,  
Under a tree, when tired, is pleasant very:—  
Also a cheerful pipe, when these are done,  
Weaving its light blue tangles in the sun."

Our second morsel is taken from Sir Reginald's account of his early youth, a brief but feeling example of the pathos to which we have alluded:—

"I had a sister. There was but a year  
Between our ages; and although she died  
When I was five years old, yet through the tide  
Of Time, still rolling o'er the Past, the dear  
Light of her memory, as a gem of power  
Piercing from sunlit depths, upriseth clear—  
All beauty and all gentleness:—whose flower  
Of love might make a virgin angel's dower."

On the whole, we can fully concur with the views expressed by the author in his two concluding stanzas, and are quite certain that the unanimous verdict will be, "Go On!"

"Of critics I shall take, or ask advice—  
Whether this specimen will do to try  
The public taste, and catch the public eye;—  
And if they think one canto may suffice  
(Although my next would be much more sublime)  
I'll pitch this headlong in to break the ice;  
For if you don't appreciate my rhyme  
Another Canto were but waste of time."

"If this be good—the world will find it out;  
If it be bad—they will not take it in;  
Nor will it take them in. I do not doubt  
The average justice of the popular din:—  
Which, when a natural impulse gives it birth,  
Utters harmonious dissonance—(akin  
To Truth's celestial symphony)—on earth  
The truest human test of human worth."

We understand that Mr. Cayley is the son of the member for the North Riding of Yorkshire, and that he obtained the medal for English verse at Cambridge last year.

*Ambarvalia*. Poems, by Thomas Burbidge and Arthur H. Clough. Chapman and Hall, pp. 155. *Arcades ambo*, and a queer couple. Clough goes it through sixty-four pages, and Burbidge finishes off the volume. To do our best office for the former, we quote some lines which may compare with the poetry of the period of gentlemen who wrote with ease two centuries ago.

"Away, haunt not thou me,  
Thou vain Philosophy!  
Little hast thou bested,  
Save to perplex the head,  
And leave the spirit dead.  
Unto thy broken cisterns wherefore go,  
While from the secret treasure-depts below,  
Fed by the sky shower,  
And clouds that sink and rest on hill-tops high,  
Wisdom at once, and Power,  
Are welling, bubbling forth, unseen, incessantly?  
Why labour at the dull mechanic car,  
When the fresh breeze is blowing,  
And the strong current flowing,  
Right onward to the Eternal Shore?"

"My wind is turned to bitter north,  
That was so soft a south before;  
My sky, that shone so sunny bright,  
With foggy gloom is clouded o'er:  
My gay green leaves are yellow-black,  
Upon the dank autumnal floor;  
For love, departed once, comes back  
No more again, no more."

"A roofless ruin lies my home,  
For winds to blow and rains to pour;  
One frosty night befell, and lo,  
I find my summer days are o'er:  
The heart bereaved, of why and how  
Unknowing, knows that yet before  
It had what e'en to Memory now  
Returns no more, no more."

Who would expect from one that could write such passable verse as this, such trash as the annexed, entitled *Natura Naturans*?

"Beside me,—in the car,—she sat,  
She spake\* not, nor, nor looked to me:  
From her to me, from me to her,  
What passed so subtly stealthily?  
As rose to rose that by it blows  
Its interchanged aroma flings;  
Or wake to sound of one sweet note  
The virtues of departed strings."

"Beside me, nought but this!—but this,  
That influant as within me dwelt  
Her life, mine too within her breast,  
Her brain, her every limb she felt:  
We sat; while o'er and in us, more  
And more, a power unknown prevailed,  
Inhaling, and inhaled,—and still  
'Twas one, inhaling or inhaled."

The scene is a second-class carriage on the railroad, where this unconscious inhaling takes place, and the poor girl, as if mesmerized, feels her every limb,—

"As unsuspecting mere a maid  
As, fresh in maidhood's bloomiest bloom,  
In casual second-class did o'er  
By casual youth her seat assume."

This casual youth informs us that "her life was in him then," and that they "fused in one," or something of that mysterious sort, and the circumjacent world began to partake of this wondrous influence, most alliteratively—

"Flashed flickering forth fantastic flies  
Big bees their burly bodies swung,  
Rooks roused with civic din the elms,  
And lark its wild reveille rung;

\* For speke.



In Libyan dell the light gazelle,  
The leopard lithe in Indian glade,  
And dolphin, brightening tropic seas,  
In us were living, leapt and played.  
"Their shells did slow crustacea build,  
Their gilded skins did snakes renew,  
While mightier spines for loftier kind  
Their types in amplest limbs outgrew;  
Yea, close compest in human breast."

And then there is some nonsense about our first parents in Eden.

"When, naked both, its garden paths  
They walked unconscious, unashamed."

And the Cloughage concludes, and the Burbidge-age begins, in a style no less remarkable, as the following will prove to the meanest capacities:—

#### LILLIE, A MYTH.

"Within this bosom she was born,  
I say not if 'twas day or night  
I say not if 'twas eve or morn  
When Lillie saw the light.

"A vision that for seventeen years  
Had floated in men's eyes was she;  
A bright machine of smiles and tears,  
No more—till she knew me.

"Into my arms that vision crept,  
And nothing knew she there should find!  
And I breathed on her as she slept,  
And she became a Mind."

Some of the rest of this rhapsody is so expressed as to be indecent, and so we only transcribe fragments.

"I was a coarse and vulgar man,  
I vile and vulgar things had done;  
And I, as Nature's instincts ran,  
Was wont to let them run.

"And yet to such a man as I  
Did Lillie her pure fancy fling;  
And loved me—as a butterfly  
May love a flower of Spring.

[Pretty Flower!]

"She sought my breast, she nestled there,  
For nought knew she that should forbid."

One stanza of a picture of Sicily in 1846, ridiculous as it is, induces a wish that the producers there were now as profitably employed,—

"Goodman Tobacco-farmer spreads out his store to dry;  
Row and row the green leaves in a seemly order lie;  
The open shore invites him, row and row he spreads them there,  
Binding neatly into bundles, as they answer to the air.  
To-day's are fat and scentless, to-day's are green with dew;  
Yesterday's are shrunk and brown, but the scent is creeping through."

From the absurd to the pathetic is but a step: over leaf to "An Anniversary."

"Two years ago, this day, he died;  
In silence to the grave he stole."

As if a corpse walked itself off and buried itself with maimed rites! We think the brother bards are worthy of being bound in the one same volume.

#### CHINA.

*China and the Chinese.* By H. C. Sirr, M.A., Barrister at Law. 2 vols., 8vo, Orr and Co.

THE declared objects of this work are to denounce the trade in opium; and to demonstrate that instead of Hong Kong, a most insalubrious and unadvisable settlement, Chusan ought to have been the elected locality for the British protecting force and flag. Perhaps these matters might have been discussed in a pamphlet of fifty pages, but the author has chosen to combine them with a big book on China and the Chinese, compiled from many sources, and we are not aware whether original or otherwise in any detectable quantum. Having our memory crammed from Lord Jocelyn, Montgomery, Martin, and Mr. Davis, and we know not how many other recent writers, as well as the elder brethren, with Sir G. Staunton, Barrow, Lord Macartney's embassy, &c. &c. &c., we are not able to sift the new from the old, if there really be anything new in Mr. Sirr's narrative, and must therefore throw ourselves upon a chance for illustration. As our excuse we must observe that the writer has afforded no clue whatever to his sources of information, and that it looks very like a purposed confusion of what may be

due to himself, and what is certainly due to others. If so, nothing could be more disingenuous, or deserving of censure from the critical press. With some exceptions, however, as matters of taste, the volumes are intelligent and entertaining; and to those who are least acquainted with this strange country, will supply a fund of agreeable reading. At the risk to which we have confessed, we try the *sortes* of extract. At Canton, the atelier of Lum-quá, called the Sir Thomas Lawrence of China, is described, and he is represented as combining the moral satire and force of Hogarth with the elegance and pictorial skill of Lawrence. Thus, as regards the author's hostility to the opium trade, in this gallery he tells us of a series of pictures, exhibiting the ruinous career of the "opium smuggler and devotee":—

"The boat of the opium smuggler has just received a chest of the drug on board; while a mandarin, or police boat, is coming towards the smuggler. The second depicts the authorities on board the smuggler's boat, who bind him hand and foot, preparatory to throwing him into jail. In the third, the smuggler is in prison, emaciated and care-worn, his grey-haired father weeping, whilst his mother clings to his neck, as the jailer attempts to part her from the opium smuggler, her child, who has been tried, and condemned to death, for violating the laws of his country. The fourth painting represents the place of public execution, the ground reeking with blood, headless trunks on the earth, whilst the gory heads with staring eyeballs are scattered about; the opium smuggler is on his knees before the executioner, who is preparing to strangle him; and entreats that he may be allowed to warn his brother (who stands looking on) to shun the foreign devils, who by introducing opium into China have brought him to this untimely end. The whole of the accessories appertaining to each epoch, or stage, are most faithfully delineated, and the backgrounds are stippled in with extreme care and delicacy.

"The opium devotee, although less painfully revolting than the last series, alas! is too faithful a type of the misery invariably attendant upon this vice. The first picture portrays a young man, in the full vigour of health, who has just come into his father's estate, and is giving orders to various traders. The second depicts the young man in his new residence, which is furnished most luxuriously, clocks, vases, and marble tables crowd the apartment. An open treasure chest, filled with silver, is on his right hand, whilst on his left stands his servant, who is engaged in filling a beautifully enamelled opium pipe. The third represents the devotee reclining on a superbly carved ebony couch, smoking opium; seven harlots are in the apartment, three of these are singing, accompanying themselves on a stringed instrument, not unlike a guitar, two are seated on a couch, caressing the devotee and casting lascivious glances upon him, trying to engage his attention, whilst their two other sisters in iniquity are purloining money from the half empty treasure chest. In the fourth drawing, we see the devotee, clad in a plain dress, looking pale, wan, and emaciated, reclining on a bamboo couch, smoking a common opium pipe; all appearance of wealth has vanished from his abode, the treasure chest is still at his right hand, but alas, it is completely empty; his wife and handmaid are about the centre of the apartment, the first looking mournfully at her husband, the last, with uplifted hands, surveys the empty treasure chest. In the fifth, the devotee sits, or rather lolls, on a rudely formed couch, his clothes in tatters, the mouth drawn down on one side, showing the blackened teeth, apparently gasping for breath, as he leans forward, being unable to support himself. His wife stands before him, and points to their child, who is crying for food, with one hand, whilst with the other she has seized the opium pipe, and is about to dash it on the ground. The fifth depicts the opium smoker selling his daughter to an old hag, who is a procuress; he clutches the dollars eagerly, and is hurrying out of his wretched abode, with his hands to his ears, to exclude his child's shrieks, as she is taken from her home; the old hag grins demoniacally, as

she points to a common bamboo opium pipe, and to the girl, as she drags her through the door. In the sixth we see the devotee, in the greatest distress, begging a few cash from a brother beggar, who as he receives the paltry alms, points to a wretched shed, where opium smoking is going on. The seventh depicts the opium smoker in the last stage of mental and physical debility, he is a drivelling idiot; every feature distorted and wan, and he is placing the *finger of his dead child in his mouth, mistaking the limb in his folly for an opium pipe*; the wretched wife and mother gazes at her idiot husband and dead child, with starvation and despair imprinted on her countenance. The wife is winding silk, and a China trader offers her some copper cash, pointing to the skein of silk which is half wound; the man's face bears the impress of anger, as if he were reproaching the woman with tardily performing her task. The last drawing represents the father and child lying dead, the mother dying from starvation, with nought save a tattered mat to cover her emaciated body; whilst through the dilapidated wall a bridal procession can be seen, on which the dying woman turns her piteous gaze, as if contrasting her present position with the day when she also was borne a bride, full of hope and joy, to her husband's home which had proved to her a charnel-house.

"Upon closely examining these drawings, their manifold beauties become more and more apparent, and the opium smoker's progress would not disgrace Hogarth, either for conception or handling; this series is painfully correct in all its details, as those who have watched the career of an opium devotee can testify; the accuracy and fidelity observed by Chinese artists generally contrasts strangely, and at times amusingly, with the attempts made by our own artists, to represent Chinese customs and manners; in representing a criminal receiving the bastinado, English draftsmen have depicted the feet of the criminal as being held by two Chinamen attired in long silken robes, with satin boots, and wearing mandarin caps, with peacocks' feathers dangling from them. Executioners never were honoured with such appendages to their toilette; this cap, robe, and boots, never are, and dare never be worn by any, save mandarins or their families. As regards the peacock's feather, it is a high honour, only conferred by the Emperor upon some especial favourite, or meritorious individual, who has rendered some service to his country. On some occasions, when a mandarin has peculiarly distinguished himself, the individual may have the proud distinction of receiving three peacocks' feathers from the Emperor; but this rarely happens. It is considered nearly as great an honour to receive this feather as to obtain from the Emperor the gift of some of his personal appendages; such as a fan and fan-case, which is the highest distinction known. Lum-quá pointed out these extraordinary discrepancies in an English work; saying, 'suppose *Englis* man know plenty know why for talk lie pigeon all some dat; me *tink* he plenty foolo: Chinaman no all some foolo, what see can do, what no see no can do.'

George Cruikshank's *Bottle* is the best parallel to Lum-quá's Opium Smoking, and we may (if it be a compliment!) henceforth call him the Lum-quá of London. Respecting the Chinaman's other productions, it is stated,

"The colours prepared and used by the Chinese artists of the first class equal, if they do not surpass, those formerly used in the Venetian, Italian, and Flemish schools; and this arises in great measure from the peculiar mode adopted by the Chinese in preparing the oil and water colours. Being most desirous to obtain accurate information on the subject, when at Canton, we went to the atelier of Lum-quá, who is a remarkably intelligent, clever man, and most talented artist, to endeavour to obtain the desired knowledge connected with the peculiar preparation of their oil paints: we tried to watch the operations of a pupil, who was mixing some oil colours, when Lum-quá unfortunately observed how our attention was engrossed, and immediately ordered the colour-mixer to arrest his occupation, nor would

he allow the obedient youth to resume his task while we remained in the room. We purchased some colours from Lum-qua, and mixed them in the manner generally adopted by European artists, and although they appeared the same as the colours he was using, the tints produced were totally dissimilar: we tried by persuasion to induce Lum-qua to give or sell some prepared colours, but neither honied words, flattery, nor money, would cause him to accede to our request. Lum-qua is called by Europeans the Sir Thomas Lawrence of China, and he well deserves this proud distinction, as the colouring of this artist's oil-paintings is exceedingly fine: although his ideas of female beauty differ materially from our own: in the course of conversation we asked his opinion of an English belle then at Canton, and the reply was completely characteristic of a Chinaman's ideas of female beauty; her face is too round, she has colour in her cheeks, her eyes are too blue, too large; she's too tall, too plump, yī-yaw; her face talks (meaning the countenance was expressive); and she has feet so large that she can walk upon them. In Lum-qua's atelier we saw many portraits both of Europeans and Chinese, many of which were excellent likenesses, and although deficient in light and shade, were executed in a most masterly manner: but the great defect in Lum-qua's portraits is a deficiency of life and expression: our attention was particularly attracted by what we considered a very pretty female face, of round plump contour, the eyes possibly rather too small, the painting representing a Chinese lady: we asked the artist who the lady was, when he replied, 'that nobody, that fancy portrait for Englishman, that not Chinaman beauty, that China beauty'; pointing to the portrait of a boat-woman, which most assuredly ill accorded with our ideas of female loveliness, as the face was expressionless, lean, colourless, and sallow.

"Although the water-colour drawings have been frequently imported into Europe and America, we were not aware, until we visited Canton, that the Chinese were proficient in the art of oil-painting, neither do we believe this fact is generally known; we have in our possession an oil-painting by Lum-qua, representing the interior of a Chinese dwelling, which for chasteness of design, truthfulness of composition, accuracy of perspective, and subdued tone of colouring, has never been surpassed by any master of the ancient schools; the figures and costumes are perfect; whilst the objects of still life, animals and flowers, are delineated with Chinese exactitude."

"The late Dr. Adam Clarke had a series of paintings in water-colours, representing all the legends of the Chinese mythology; these were most exquisitely finished, and were valued, justly, most highly by all connoisseurs. In Lum-qua's studio are to be seen some complete gems, being water-colour drawings upon what is usually termed rice paper, representing human beings, animals, flowers, and birds; but the most remarkable of this class of drawings were two sets, or series, one corresponding with Shakespeare's Seven Ages of Man, representing the birth, life, and death of a mandarin; the other depicted the effects and results of opium smoking and smuggling. We will commence with the mandarin; the first painting portrayed an infant, newly born, whom the female attendants were about to immerse in his first bath. Next, his father leads him by the hand conducting him to school. The third represents a youth, diligently employed in his studies in the dwelling of his preceptor; then he appears, arrived at manhood, in the house of a mandarin, to whom he presents certain writings. Fifthly, being about to be married, he stands at the door of his residence to receive and welcome his new bride. Sixthly, habited as a soldier, he koo-tows, or knocks his head on the ground before the Emperor, who confers upon him the button of a mandarin, as a reward of military services. Seventhly, arrayed in the gorgeous robes of a military mandarin, surrounded by numerous attendants, he proceeds to pay a visit to his old schoolmaster and preceptor, to thank him for the successful education

\* "See Frontispiece." [We have looked for it, but cannot "see" it.—Ed. L. G.]

he received whilst under his charge. 'The last stage' of life, in this 'eventful history,' represents the mandarin upon his deathbed, surrounded by a numerous family of weeping wives, handmaids, sons, daughters, grandchildren, and other relatives, while near the bed is placed a coffin most elaborately carved and gilded. The last drawing of this series exhibits the deceased mandarin borne to his grave, preceded by innumerable banners, on which are inscribed his manifold titles, dignities, and various good qualities, followed by a train of sedan chairs, filled with mourners, with numberless attendants bringing up the rear. The beauty of the colouring in these drawings is unsurpassable, and an extraordinary likeness is preserved in the faces, from the newly-born infant to the silver-haired dying mandarin."

[In our own office we will hang up specimens of Chinese landscapes, of a small size, by a native artist, which are extremely natural and beautiful, perhaps unexampled in these respects, and generally for artistic treatment, by anything of the same description in this country.—Ed. L. G.]

As we have made exceptions on the score of indifferent taste to some of the author's doings, we are bound to substantiate the charge, which we presume the following account of a scene, said to have taken place on removing part of the ransom from Canton, will suffice.

"Before quitting Canton," Mr. Sirr says, "we were highly amused at the following ludicrous scene, which was enacted by our jolly tars and Fo kee; the former were part of the crew of a man-of-war steamer, which went up on one occasion to Canton to receive an instalment of the indemnity money. A strong party of our marines and sailors, well armed, lined the river approach to the wretched building used as her Britannic Majesty's Consulate; it was deemed necessary to take the precaution of providing our men with arms, as on a former occasion an attempt had been made by the Canton mob to get up a row; for had it not been suppressed they would doubtless have pillaged the indemnity money in the confusion. The mandarin, with his attendants, landed, looking very sad and chopfallen, no doubt at being compelled to part with so much sycee silver, without being able to retain a portion of it as lawful toll, according to the established and invariable custom of their nation, for no money can pass through a Chinaman's hands without some of it adhering to his palm. Naturally, a great concourse of Chinese were congregated on and about the landing place, and our men, with their ruddy cheeks, jovial faces, and orderly appearance, presented an agreeable contrast to the long-tailed, yellow-visaged Chinese. As soon as their officers had escorted the treasure into the Consulate, the following expressions and taunts escaped on all sides:—

"I say, yellow chops, we have come for the money to buy us a tail like *gourn*."—"I say, Bill, blow me tight, if that *feller* hasn't got a tail as long as a monkey's."—"I say, Copper Mug, how much of this here blunt have you forked out that *we's goin'* to take off to *Ingland*? How [now?] I like to be *librel*, so I'll *gie* yer this, if yer will let me cut off your tail; see, it's good money, no humbug; it will 'elp to pay back what you forked out. *Won't yer 'ave* it, well then no '*pulsion*, so 'ere goes my quevartar dollar back into my pocket."—"Don't rile him, Jack; *hi ham your rale frind*, my copper tulip, so I tell yer what, come to *Henglan* with us, and I'll put you on the way of turnin' an honest penny. Make a show on yourself at a penny a 'ead. You'll soon make a *fortin'*; for, dash my lucky, if you *aint* the *curiouses* *vild* beast whatever *vos seed*."—"I say, Bob Jenkins, 'ow they must *walley* their love-ly *karkisses*, to pay so *werry 'igh* to keep 'em 'ale and safe out on *hour 'ands*. Now, my boys, I'll tell you one thing, that none of you 'as thought on, let's *ketch* this 'ere chap and chop 'im *hup*, not for *sassengers*, but for *survins*, for, shiver my timbers, if ee *hant* as *yeller* as a *goulden* guinea."

"These, and such like observations, were followed by hearty and vociferous *guffaws*, which issued from the capacious mouths of our jolly tars; and merri-

ment resounded *fore and aft*, as they say at sea, which did not appear to be shared by the Chinese, for although the mob could not understand a word, they were certain that the joke was against them; consequently looked as sour, as Jack would say, as cream in thunder—for nothing galls a Chinaman more than being ridiculed, and being in such a position as to be unable to resent the offered insult. During the whole time, however, the Chinese did not venture to mutter the bad Fan-quei, foreign devil, as a few days previously an English sailor had thrashed most soundly five Chinese, one after another, for applying the epithet to him; telling them, 'that he, *nor none* of her Majesty's subjects, were devils or barbarians either, and to keep a civil tongue in their *yeller* jaws, long pig-tailed varmint that they was.' Then down Jack knocked a Fo-kee, flooring him in slap-up style. 'Git *hup*, you lazy beggar, that I may settle your 'ash agin. I'll *sarve* you *hall* out when you does *git hup*, for I can't hit you now you *hare* down, it goes agin our Englishman's *natur* to fall foul of a *henemy* when he has struck his colours.' And echoing this last honest sentiment of Jack's, we will conclude this chapter on Canton, merely remarking, *en passant*, that we wish our troops had not been prevented from entering the city of Canton. Had they not been called back, John Bull would have made Fo-kee strike his colours in right good earnest; and, mark our words, that bloodshed will arise, before the lawless people of Canton are subdued, and the subjects of Great Britain are allowed by the Chinese to take the position to which they are entitled, according to the articles of the treaty."

We will only add that the author censures a great deal, and individuals and measures are very unceremoniously treated in his commentaries; to have similar plainness meted out to himself is but even-handed justice, and we must say that we look upon his work as more nearly allied to the art of book-making, than is creditable to high or honest literature.

#### PAMPHLETS AND THE NEWSPAPER PRESS.

PAMPHLETEERING seems to be almost as busy as when there were no newspapers or political reviews. This is rather a curious, than a great fact: but why is it? Do not parties have their organs here to state their cases and support their cause? Assuredly they have, (though not to be openly bought and sold, as in Paris, by the dozen;) but there may be a want of the utter docility which is demanded, and an unreasonableness generated out of the feeling that the public must not be offended even to serve a party; for parties lose power, which the public never does. Hence, sometimes, cross purposes, and a refusal to go the whole unclean animal; and hence, sometimes, occasional counter-acting anomalies, not easy or convenient to be censured, but exceedingly unpleasant to the patrons, and militating much against their wishes and purposes. This is a sort of bastard independence of the Press, which, though it may find it advantageous to be a willing instrument, does not find it altogether a safe speculation to be a mere tool. There are interests temporary, and interests permanent, and journalists have sense enough to prefer freehold to copyhold.

Then there are the splittings of party, and the clashing of opinions, amid which drift and wrack, it is difficult to know what course is best to steer. In such elemental strife, to lie by is often most prudent.

There are also personal influences which have much effect in determining the turn or direction which it is deemed expedient to adopt. And under all these circumstances, without reckoning the number of affairs to which it is impossible to attract newspaper discussion or attention at all, or the desire to correct newspaper misrepresentation, it is not strange that resort should be had to pamphlet writing to get the world along with you in matters which involve individual, political, and religious questions.

Brief Comments on Sir C. Napier's Letter to Sir J. Hobhouse. By Lieut. Colonel W. Burton, C.B. Smith, Elder, and Co.

Is a biting commentary upon the epistle arraigned, full of satirical point, and, as it seems, spiritedly re-



futing the imputations, that the officers of our Indian army were "Sybarites" in sensual indulgence, and retarded military movements by their enormous loads of baggage and multitude of servants. The author also ridicules Sir Charles's "pet" fauna of a camel baggage corps; and contends, in detail, against its efficiency, and expense, and impracticability. We think the officers who have served, and are serving, in India, will feel thankful to their old comrade in arms for this *con amore* defence of them against an authority so powerful and popular. It does great credit to his feelings, and displays a happy talent in argument throughout.

*Turkey and Great Britain, &c.* Ridgway. Smith, Elder, and Co.

AFFORDS US a very favourable view of the improved condition and augmented force of the Turkish Empire, (so essential to any balance of European power, whether it remains as it is, or is broken up into new states;) and points out the great value of the Empire for the expansion of British trade.

*The Disease and Remedy, &c.* By Philo-Humanitas. Olivier.

THE writer goes over the grounds for parochial emigration, combined into nationalism, as a remedy for pauperism and the distresses of the lower orders. He points especially to Australia as the promised land of succour and prosperity.

*The Juggler.* Olivier.

THE author accuses the Premier with the design of juggling Jews into Parliament; refers to the Thirty-nine Articles; and contends for the expediency of abolishing all oaths. He also insists on their profanity as well as inefficacy, and says:—

"No one who has witnessed affidavits written by an attorney sworn to by his clerk—impatient officers tendering the book with one hand, and collecting fees with the other to an accompaniment of which all that is audible is 'God' and 'shilling' alternately—ordained priests quibbling on the Articles—horse jockeys quibbling on soundness—Frenchmen swearing to three constitutions a month—Irishmen to any number of lies in an hour—can doubt the existence of profanity enough of itself to counterbalance great benefits, if such this awful system does supply, to loyalty, orthodoxy, liberty, life, or property."

*The Incestuous Union.* By the same Author. Olivier. DENOUNCES the admission of Jews or idolaters to seats in Parliament.

*Hints on the Causes which have Retarded the Improvement of Ireland.* By Herbert Saunders, J.P.

A PIECE of 16 pages, without a publisher's name, and addressed to the Imperial Parliament; and, in our judgment, not unworthy of its notice and consideration. The writer appears to be perfectly acquainted with the country, and the leading causes of its wretchedness—"potatoes and priests." He defends the landlords from the imputations thrown upon them, for what, he says, they cannot help nor control; thinks enforced residence would be a useless absurdity; reprobates agitation as a fertile source of evil; and repudiates concession. Home colonization is a favourite measure with the J. P.; and to convert Poorhouses into workhouses, and disconnect (how?) the Roman-catholic church from politics, a *sine qua non*. With the hierarchy of this faith the writer is very indignant.

*Political Principles and Political Consistency.* By "Plain Facts." Olivier.

THE writer states his idea of Political consistency, which allows of great latitude for the change of opinions with the change of circumstances. In short, he gives a broad margin to the old Latin adage—"Tempora mutantur et nos mutamur in illis." He is, consequently, in favour of the introduction of Jews into the legislature, provided they are natural born subjects, and are by their oath excluded from any attempt to injure the Established Church. This, he thinks, would bind them more firmly than it binds the Roman-catholics, who "notoriously take an oath with mental reservations." He is an ardent admirer of Sir Robert Peel; and accounts Lord John Russell to be "altogether devoid of the qualities which belong to a good statesman."

*The Ruinous Tendency of Auctioneering, &c.* Wilson.

A REPRINT of a pamphlet issued in 1812, and now addressed to Sir Charles Wood. It runs a-muck at auctioneers and auctioneering, as giving currency to many fictitious and fraudulent articles, and interfering injuriously with the business of fair traders. The multitude of impositions practised in shops of every description, which are being continually brought to light, do not impress the public buyers generally that they can be much hurt by any sort of competition; and prove that the prevailing code of mercantile morality is unfortunately extremely low with a majority of dealers: devil's dust, chicory, cotton for linen or woollen goods, and a hundred other devices, vitiate nearly the entire system. A few examples of the acquisitions of bargain-hunters are quoted from the recent Stowe sale, as follows:—

"Lot  
46 Mary Queen of Scots, a palpable recent fabrication, 54s.—Lord Spencer.  
56 Mary Queen of Scots; and Lord Darnley, two portraits, manufactured upon the portraits of some Dutchman and his Vrow. (Lord Darnley with a profusion of beard!) 60s.—Earl Spencer.  
141 Print of the Duke of Buckingham, by Cooper, can be bought for 7s. in a shop.—34 s.  
Two articles of plate, weighing 600 ounces, sold for 2l. per oz.—they cost his Grace 16s. per oz., and plenty more may be had at the same price.—24s. per oz. on 600 ounces is a loss of 720l. on one lot, this was truly a bar-gain."

*Remarks on the Formation of Entrances to Docks, &c.* By J. B. Redman.

A DETAILED report of the paper and discussion thereon, at the Institute of Civil Engineers, and meriting the attention of the City of London authorities.

*Report of the County Chairman, Gloucestershire, on Private Lunatic Asylums.*

MR. PURNELL B. PURNELL here exposes a frightful state of things, as affects the condition of persons consigned, some though quite sane upon false pretences and evidence, and some incarcerated for years after they have completely recovered from temporary delusions; and the almost general filthy and barbarous treatment of this unhappy class of our fellow-creatures. It is appalling to think that such wrongs and oppression can be committed in this law-protected country; and the well-authenticated particulars call aloud for legislature, redress, and remedy.

Well may the Alleged Lunatic's Friend Society call on the sympathies of the public at large for support; that they rescue these unfortunates from cruel and mercenary persecution.

*The Apostles' Creed Explained.* By W. F. Shee.

THE creed is illustrated and explained chiefly by passages from the Scripture, in a neat Christianly instructive manner; and having gone through a batch of these various productions, truly may we conclude,  
Quot homines tot sententiae.

#### SUMMARY.

*The Annual Miscellany for 1848.* Saunders and Oley.

THIS volume but poorly fulfils the mission of the old *Annual Register*, and other publications of that sort. It observes no distinct plan for preserving the chief memorials of the year, but enters upon a capricious selection—the most complete of which is an obituary list, to which are appended a few biographical sketches. There is some common almanac matter, commercial review from the *Times*, and a miscellaneous Part II., in which the articles seem to be taken at random, and without reference to the most ample accounts and correct authorities. For example, Mr. Macaulay's 600l. a year for his volumes is repeated; and as far as the great scientific progress of the year has gone, it might as well have remained in the Dark Ages as have occurred in our day, for anything the compiler has learnt or communicated about it. Half a dozen newspapers seem to have satisfied his curiosity, and consequently a judicious Supplement would be ten times more important and useful than his unconnected volume.

*Merry-Mount; a Romance of the Massachusetts Colony.* 2 vols. Boston and Cambridge, U. S.: Munroe and Co.

OF a date anterior to the chartered settlement of the colony, the author has drawn a stirring picture of the early European emigrants to this quarter of America. There are roystering dare-devils contrasted with sober puritans—red-Indians, battles, drinking bouts, wild adventures, villanous schemes, love stories, descriptions of scenery, and all other concomitants to the demi-historical narration; and we may say, that the interest never flags, and that the writer displays considerable powers, both in the action and the picturesque. Whether he has or has not exactly painted the circumstances and manners of the times we cannot decide; but as he has consulted authorities for his design, which we have not, we think it but fair to give him credit for having attended to this essential consideration.

#### ORIGINAL CORRESPONDENCE.

HOBE CELTICE.

*To the Editor of the Literary Gazette.*

SIR,—Feeling much interest in the application of the Celtic dialects to philological investigations, I venture to trespass again upon your pages with some instances of such an application; for I am persuaded that both *Classical* and *Scripture* names may frequently be elucidated through the medium of *Celtic*. Your pages have already borne testimony to this truth in reference to classical names, though I can by no means assent to the correctness of some of the etymologies proposed by the author of "Etruria Celtica." As to Scriptural names, the field is comparatively less occupied, and therefore I shall dwell the longer on them. And first, I propose giving a few derivations of the others, as they appear to me very striking, and I have not observed them suggested by any person before. Thus,—

*Neptune* seems derived from the *Welsh* dialect of Celtic, for in that language *Neft* signifies a lord, and *Nefton*, a wave; so that the compound *Nefton* would denote lord of the wave, equivalent to *maris potens*, and a most appropriate title for the fabulous god of the sea. The correctness of this etymology seems confirmed by his Greek title—viz., Ποσειδών, in which the last syllable seems of the same origin as *Nefton*, a wave; and the first syllable originally signified a lord or master, (as suggested in "Scott and Ledell's Greek Lexicon," under the word Ποσεις, a husband;) in Irish, *Posad*, marriage, and *Nefton*, a wave, as in *Welsh*. Note, that *Naf* also signifies the Lord Creator, and is not unlike the Egyptian *Kneph*. Again,—

*Minotaur*, the name of the fabulous monster supposed to be the offspring of Pasiphaë's unnatural passion, seems obviously compounded of two Irish words—viz., *Min*, passion, and *taur*, a bull; and thus makes *Minotaur*, euphonized into *Minotaur*, and telling its own story.

*Emanus*, another name for the two-faced Janus, is of the same root with *eamain*, double.

*Mytilia*, a name for the moon, (according to Selden,) is plainly from *Myllzeac*, pale, wan.

The last classical name which I shall at present attempt to explain is *Ierne* or *Ierny*, the title by which Ireland is supposed to be alluded to in the poem of the *Argonautica*. This word seems very obviously derived from *I-fean*, (where the aspirated consonant *F* is not sounded,) and which signifies "isle of the good" or "of the blest," and it is well known that Ireland was known as the "sacred isle" at a very remote period before our era. If *Ib*, a country, were substituted for *I*, an island, as the first part of the compound, we should have *Ib-fean*, from whence *Hibernia* is easily deduced.

The above may serve as specimens of classical words explained through the medium of Celtic. Let us now examine some Scripture names, and we shall find most appropriate meanings for them in the dialects of this most ancient language. For example, the names of some of the warlike kings who fought with

the Israelites have in Irish a very significant sense. Thus,—

*Agay* seems of the same root with *Ἀγῶν*, warlike; and perhaps the Grecian *Ajax* is of cognate origin.

*Arad*, the Canaanite, from *Ἀράδ*, strong, brave.  
*Og*, the King of Bashan, from *Ὠγ*, a champion; our English word *huge* seems cognate.

*Schon*, King of the Amorites, from *Σέρχων*, a warrior. This Irish word is derived from *Seir*, a hawk; \* and another word denoting the same thing, is *Seabac*, which appears to be the root of the word *Sabachus*, the name of an Ethiopian monarch mentioned by Herodotus.

*Abana*, a river of Damascus, from *Ἀβαν*, a river; *iorban*, or, as the name appears in Homer, applied to a river of Crete, *Ἰορβαν*, (*ἰορβαν* ἀμφὶ μεθρα), from *ἰαν-βαν*, dark and rapid.

*Damascus*, or, as it appears in Hebrew letters, *דמשק*, seems appropriately derived from *דמשק-מאיר*, beautiful, which compound still exists in Irish.

*Elim*, or in Hebrew, *עלם*, a station of the Israelites in the desert, where we read there were "three score and ten palm trees," seems cognate with the Irish word, *Δίμ*, a palm tree. (See Gesenius' explanation.)

*Pisgah*—the mount, from *פישגא*, rugged.

*Hermion*—the name of a mountain at the northern boundary of Palestine, and called in the Septuagint, *αἰμωῖον*, from *εἰμωῖον*, the boundary mountain.

*Horeb*, or, in Hebrew letters, *חורב*, where the initial letter is *Ch*, seems equivalent to *χαρβ*, rough, uneven.

*Lebanon*, or *Libanus*, as in Latin, (and which is derived from *לבן*, signifying "white" in Hebrew,) has the same meaning in Irish *Slabh bân*, the white mountain, and it is actually the name of a range of hills in Roscommon or Leitrim; the initial sibilant is often silent, as we find *Síah* and *lah*, both signifying the same thing.

*Keziah*—the name of one of Job's daughters, may be related to the Irish compound, *Caíreán*, curled hair or locks, and which is pronounced much more like *Keziah*, than would appear from the orthography.

*Aholibama*—the name of Esau's wife, seems to have its root in the Celtic word, *oíbeimac*, reproachful or detracting, and the initial syllable may be the negative, *ea*; so that the compound, irreproachful, would be much more appropriate as a name for a female than the sense assigned to the name through the medium of Hebrew—viz., "Tent of the high place," which would be deemed utterly absurd as a woman's name, if a less authority than Gesenius proposed it.

Strange to say, the name *Solomon* seems purely Celtic. The Hebrew name for the wise king is not *Solomon*, but *Shlomo*; so that the name by which he is commonly known to us must be sought elsewhere. Now, in Irish, *ollamh* signifies learned, and *So-ollamh*, very learned; and this is easily contracted into *Solomon*, and is an appropriate title for the wisest of men. ALEPH.

## ARTS AND SCIENCES.

### THE BRITISH ASSOCIATION.

We are glad to learn that the meeting of the British Association for next year, 1850, will almost assuredly be held for the second time in Edinburgh, where it was so scientifically and hospitably entertained before. All classes in the Scottish metropolis have joined in expressing their wish to have the Savans (or as the boys formerly called them in passing along the streets—the *Skavans*) to repeat their visit. The University, the Town Council, the Royal Society, &c., &c., have all united in representing this desire; and there can be no doubt of a very brilliant meeting, to follow that at Birmingham, where every preparation is making for a fitting reception. In 1850 there will be no Highland Society show to interfere with this welcome arrangement.

\* See also the hawk-headed figure in Egyptian hieroglyphics.—Ed. L. G.

### INSTITUTION OF CIVIL ENGINEERS.

*April 17th*.—Mr. R. Stephenson, V. P. in the Chair. Read:—"On an application of certain Liquid Hydrocarbons to Artificial Illumination," by Mr. C. B. Mansfield.—The system proposed by the author (which was illustrated in the room by a working apparatus) consisted in conducting a stream of almost any gas, or even of atmospheric air, through a reservoir charged with Benzole (a liquid hydrocarbon procured from coal tar) or some other equally volatile hydrocarbon; the gas or air so naphthalized being then conducted like common coal gas through pipes to the burners. It was stated, that the system was applicable on any scale, from the dimensions of town gas works to the compass of a table lamp. In the apparatus exhibited, a small gas-holder, filled by a pair of bellows, supplied common air through pipes. The gases formed by passing steam over red-hot coke would answer well for this purpose, and it would depend on local circumstances whether this mode of generating the current would be preferable to the expenditure of the mechanical force necessary for driving atmospheric air through the pipes. Pure oxygen charged with the vapour would explode on ignition; it was therefore suggested that this might prove a useful source of motive force. It was, however, stated to be difficult to form an explosive mixture of the vapour with common air. By decomposing water with the voltaic battery, naphthalizing the hydrogen with Benzole, and burning it with the aid of the equivalently liberated oxygen, a simple light of intense power might be obtained. The system was shown to be a great simplification of the ordinary system of gas-lighting, as no retorts, refrigerators, purifiers, or meters were required, and the products of combustion were as pure as those from the finest wax. It was expected that the elegance of the material and the simplicity of the apparatus would induce its introduction into buildings and apartments where coal gas was not now considered admissible. The apparatus and conditions necessary for the success of the method were, a flow of cheap gas, or of air, driven through pipes by any known motive power, and a reservoir of the volatile spirit through which the main pipe must pass in some convenient part of its course; these pipes and reservoirs being protected from the cold. It was stated, that though the liquid did not require to be heated above the average temperature of the air, it was liable to become cooled by its own evaporation, so as to require an artificial supply of warmth. This was readily effected by causing a small jet of flame of the gas itself to play upon the reservoir, and by a simple contrivance, called a "Thermostat," by which the flame was shut off when necessary, the temperature could be made self-regulating, so as never to rise above or fall below a proper degree. The cooling due to the evaporation would, of course, be inversely proportionate to the quantity of liquid in the reservoir. If atmospheric air was used as the vehicle for the vapour, the jet holes in the burner, from which it escaped for combustion, must be slightly larger than those for coal gas. Some burners, contrived for the purpose of accurately adjusting the size of the orifice to the quantity of luminiferous matter escaping, were exhibited and described; they were made so that by moving a part of the burner, any required quality of flame, from lightless blue to smoky, could be obtained, there being a medium point at which the most perfect brilliancy was arrived at. The burners would answer equally well for coal gas, though that material could not, even by them, be made to evolve so white and pure a light as that from Benzole vapour. In conclusion, some data were given on which a calculation of price was founded. It was stated that a gallon of Benzole, of the degree of purity requisite for the purpose, would cost about two shillings and sixpence; to this the expense of the air current and the interest of the original outlay on apparatus were to be added. This the author presumed would not raise the cost to more than four shillings for the consumption of a gallon of Benzole. It was stated that one ounce of that liquid would give a light equal to four wax candles, of four to the pound, for one hour; or one

gallon for about one hundred and twenty hours. It was inferred, that a gallon of this material was equivalent to about one thousand cubic feet of coal gas. Finally, for comparison with coal gas at a distance from the mines, it was stated, that while to produce one thousand cubic feet of gas, at least two hundred pounds of coal must be transported, one gallon of Benzole did not weigh more than seven pounds; this, in carriage, would give Benzole an advantage of twenty-eight to one over coal as a source of light. In the discussion which ensued, high encomiums were passed upon the talent and patient labour exhibited by Mr. Mansfield in the investigation of this important subject, which promised to lead to most remarkable results, as an extension of gas-lighting to positions where it had not before been considered applicable.

## LITERARY AND LEARNED.

### BRITISH ARCHÆOLOGICAL ASSOCIATION.

*April 13th*.—Mr. T. Crofton Croker in the chair.—The exhibitions this evening were of unusual interest, and included a number of well-executed coloured drawings, by Mr. Thomas Penrice, of the Colchester antiquities (mentioned in our last number) forwarded by Mr. John Taylor, jun., and an extensive assortment of Roman antiquities discovered at Exeter, exhibited by Captain Shortt, of Heavitree. Mr. Taylor also forwarded some fibule, coins, and other objects, which had not been laid before the meeting held at Colchester. The drawings represented the urns and other remains, of the actual size, arranged in groups, as discovered, and the tile-tombs or cists, with the sepulchral contents within them. A description of them, and of the circumstances under which they were found, having been given by Messrs. Roach Smith and Alfred White, the collection from Exeter was brought forward. Captain Shortt explained at considerable length the various objects exhibited, the localities where they were obtained, and the vestiges of Roman isea which were laid open during excavations for public purposes within the last few years. Among the coins was a fine specimen of a very rare type, of the third brass of Carausius, reading LEG. II. XX. PRIMIG.—M.L., found the figure of a Capricorn, bearing reference to the twenty-second legion, surnamed *Primigenia*, which was composed of allied troops, and quartered in Belgium and Gaul, and which, as would appear from this interesting coin, sided with Carausius in freeing Britain from the yoke of Diocletian and Maximian. There were also some of Trajan, perfect gems of art, and among them the rare type of DACIA AVGVST., the Province seated, and, beneath, PROVINCIA. The Samian pottery afforded some beautiful varieties: one fragment in particular represented, in high relief, a figure of Apollo Musagetes, seated, leaning upon his lyre, and at his feet a griffin. Among the names of potters was that of Rufus, who, Captain Shortt remarked, was mentioned by Martial as a Batavian potter. The learned antiquary, throughout his lecture on these Exeter remains, illustrated them by frequent and happy references to classical writers. Mr. Wright exhibited a coloured drawing by Mr. Robinson, of a newly-discovered reredos, in Ludlow Church, which was brought to light by the removal of the oak screen, and notwithstanding the injuries it has suffered from religious zealots, is still in fine preservation, and, as a work of art, worthy of restoration. Mr. Wright described the upper portion as nearly perfect, consisting of a cornice and canopies, beneath which is a series of sedent crowned figures, the heads of which, unhappily, proved of softer material than the hammers of the spoilers, which also disfigured the crockets of the rich foliated pinnacles and canopies, the whole of which bear the original painting and gilding in good preservation. On the right of the altar is a large niche, with a border of brilliant green, vermillion, and gold, communicating with a passage in the wall, and an arched opening under the west window, approached by a small door in the south wall. Mr. Wright observed that this peculiar instance of a alychnoscope will probably tend to throw light upon the uses of such features in our churches; and he trusted the people of Ludlow would freely contribute towards



the restoration of this ancient reredos. After some remarks on the desecration of churches by Mr. Price, Mr. Windus, and other members, Captain Shortt asked permission of the chair to make an observation on the meaning of the term 'cold-harbour,' which he perceived had engaged the attention of the Society of Antiquaries. He considered it to be derived from the Saxon *gild hereberga*, 'the old mansion or resting-place of the soldiers,' with the Scandinavian prefix, *c*; or it may be from *cool yld hereberga*, 'the cottages, or cold, of the soldiers' halting or resting-place. Mr. Gould said that he had hoped the discussion on this word had ended; for his part he thought it a pity to go away from that which was obvious and at hand, to that which was abstruse and far fetched. He believed the word to be what it expressed,—a harbour, or shelter, or dwelling of some sort, in a cold, exposed, or barren situation—that he was acquainted with about a dozen cold-harbours, and nearly all of them sufficiently established their name from their locality. In the ridge of hills beyond Guildford he remembered half-a-dozen such places. The word arbor or arbour is one common to the languages of German or Saxon affinity; in the Dutch language *herberg* is a shelter, a cover, a public house, and in French we have also 'herberg,' now written 'Auberge,' for the same; and even in Italian 'albergo.' Johnson, an authority he was not generally fond of, however, gives harbour and harberger as derived from the Dutch word. From the little he had acquired of the Gaelic language he did not believe that anything could be got from it, without a stretch of imagination, and the same of the Latin language. Mr. Windus considered that the term was derived from the burning of charcoal. After this little digression, Mr. Syer Cuming read a paper on a Roman *scalpulum*, a lancet, found in the Thames at London. The subject of the paper was leaf-shaped, like the swords and cutting instruments of the Etruscans and Greeks; and he remarked that the lancets of the *Bechuanas* of southern Africa are similar to the blades of their javelins. The lancets found at Pompeii are shaped like the myrtle leaf, answering to the description by Galen of some kinds of *scalpra*, and although not spread so much at the base as the specimen under consideration, are yet sufficiently like each other, Mr. Cuming considered, to leave no doubt of their having been intended for the same purpose. Mr. Cuming, at considerable length, went into the history, ancient and modern, of phlebotomy, and the instruments used in its practice, which appear to have been of bone and flint, as well as of steel. A considerable number of communications as well as exhibitions were postponed.

#### THE ASSYRIAN ANTIQUITIES.

The first collection of the Nimroud Sculptures that arrived amongst us was that made by Mr. Hector, transmitted through his agents, Messrs. Dirom, Hunter and Co., by whom they were exhibited to the public in the Grant Buildings, in 1846. They were afterwards sent home and purchased by the British Museum. In December, 1847, ten fine slabs, in a state of the most perfect preservation, were sent down by Major Rawlinson as a present to Mr. (now Sir) G. R. Clerk, then Governor of Bombay, by whom they were presented to the Economic Museum, then just beginning to come into existence. They are now at Sewree, open to public inspection. In February, 1848, the collection referred to in the extract we have quoted arrived in Bombay, and Mr. Clerk, who was then in Scinde, with his usual liberality and consideration for the public, immediately wrote, directing them to be transferred from the Dockyard to the Town Hall, and there set out for exhibition—each stone to be accompanied by a description of the character and history of the sculptures it contained. The order of the Governor somehow or other was never attended to, and just as the relics were about to be shipped, three of them which had broken from their packings, and were exposed at any rate, were set out for some days for inspection—the fact of their being so having been notified in the Gazette. One of these was the black marble obelisk

which the reviewer describes as far the most interesting of the relics in the museum. The other specimens were a gigantic head, and the feet and ankles of a colossal bull.

As the obelisk in particular was understood to be unique as a specimen of Assyrian art, and incapable of being restored at any price if lost or injured in its progress home,—as, moreover, the whole collection was public property, intended for the information of the people of England, and paid for, in part at least, from the purses of her Majesty's subjects in India,—it was considered expedient that casts should be taken of it for preservation in Bombay. Few of us were ever likely to see it in the British Museum, and it was to the exertions of Bombay antiquaries that whatever was known of them was due. A cast was accordingly taken—the obelisk itself, amongst the few, it seems, of the specimens which have reached home uninjured, not having sustained the slightest damage from the operation. Had the other specimens now complained of as being broken or destroyed, been similarly treated, they might readily have been restored. But what shall we say of the intense narrow-mindedness of the trustees of the Museum, when we find that permitting the specimens to be seen at all, or suffering copies to be made of them, has formed ground of blame to the Bombay government. The only specimens which have suffered are those which were packed at the place where they were excavated, and which were not when here interfered with at all. The lesser relics complained of as having been lost, were when here exhibited loose in a basket; they too had broken loose from their original packings—how they were re-packed, we know not. This, however, we do know, that the only fault that seemed capable of being found with the acting storekeeper, Captain Robinson, was that of an over-anxiety to take care of the relics under his charge. Of the lesser relics there was neither invoice nor description, nor any means whatever of knowing what had been sent, what were present, or what absent. As to what was seen at Bombay, we can speak very particularly, having examined them with the utmost care, and made a note of them at the time; and those spoken of as missing were assuredly never seen here at all—from the time, at all events, that the relics were laid open to inspection. It will, we trust, be a comfort to the particularly illiberal-minded gentlemen at home, who begrudge the subjects of her Majesty in the East an opportunity of examining the most wonderful of Oriental relics, to be informed that thirteen magnificent specimens of Assyrian sculpture have been at Bombay from August till April, the packings of some of which have given way, so as to permit the specimens to be seen without injury, which have, in consequence of the letter of the Trustees of the British Museum, been as carefully kept from public view as the beauties of a Turkish harem; that the packings in which these were originally sent to the presidency are likely now to be preserved intact; and that if the Meanees, at this season of hurricanes should encounter any such gale as that which so nearly proved fatal to the Jumna and her precious cargo, the present sculptures will be all defaced and destroyed strictly according to regulation, and without the power of being re-produced or restored. There is still a large collection of Nimroud Marbles at Bussorah, which have now for eighteen months been softly reposing in the mud of the Euphrates: they have been ordered to be sent to Bombay so soon as this can be effected without expense. They weigh in general from half a ton to a ton, and one of them is estimated at nearly ten tons, so we are not likely to see them in any very great hurry amongst us unless the present instructions are qualified as to matter of outlay. As the gypsum of which the monuments are composed is partially soluble, and easily injured by damp, or defaced altogether by the water of the river, it would have surely been better to have left them protected by the rubbish under which they have slept in such perfect security for three thousand years, than to have exposed them in

a position where in a few years certain destruction awaits them. The subject we think is one that might be well taken up by our local learned societies: a memorial on the subject might secure their speedy removal from their present most unsafe position, and at the same time ensure us of the opportunity of having plaster casts taken for our Bombay collections, such as would afford all the protection that could be provided against sea risks, and give an opportunity to our Stevensons, Wilsons, Mitchells, and others who have done so much for the elucidation of our earlier eastern antiquities, to see whether they could not in the present case, as in that of the cave antiquities, assist in eliciting the secrets at present locked up in the cuneiform character so clearly sculptured and beautifully preserved on the Nimroud stones. We may have but one Rawlinson amongst us, but we have many of the same school, who have hitherto succeeded in kindred avocations, and who perhaps only require to have the opportunity of exerting themselves in this secured to them to achieve success. A steamer would easily bring down at once the whole relics now reposing in the mud at Bussorah, and the cruise of a steamer in the Persian Gulf used to be supposed to contribute greatly to the benefit of the State. If this cannot be managed, why not have plaster casts taken on the spot? Gypsum everywhere abounds in the neighbourhood, and casts of the whole collection might be stowed away in the space a single block would occupy. We beg specially to direct the attention of our antiquaries to the subject; a continuance of matters in their present state is a disgrace to the presidency.—*Bombay Times*.

Mr. Layard remains still at Constantinople; the want of supplies, (what a humiliating confession for us to make as citizens of this Great and Wealthy Empire!) to set him again upon his Assyrian explorations, being the cause of this vexatious inactivity.

#### STOWE MANUSCRIPTS.

THE sale of this interesting collection is announced. The Irish MSS. present some rare and curious documents; but a number of them (as we remember) are copies,—not originals. One of the most remarkable of the whole is one of the four copies of the original depositions, at the examination of the Maid of Orleans, stated to have been made for each of the four commissioners who presided at the trial. It is a large folio, written on vellum, and signed by all the judges on every leaf. There is another copy in the Royal Library, Paris, but nothing, we believe, is known of the other two copies. Rapin doubted the existence of any such work.

#### LITERARY AND SCIENTIFIC MEETINGS FOR THE ENSUING WEEK.

*Monday*—Antiquaries, (Anniversary,) 2 p.m.—Geographical, (Commander F. E. Forbes, on his discovery of a Native written Character at Bohmar, on the Western Coast of Africa, with a Vocabulary of the Vahle (or Vel) Language; Mr. D. Cooley, on the Cinnamon Region of Eastern Africa; and Captain Vidal, R.N., on Santa Maria, Azores, and the Formigas,) 8½ p.m.—Medical, 8 p.m.  
*Tuesday*—Medical and Chirurgical, 8½ p.m.—Civil Engineers, (Mr. T. R. Crampton on Locomotive Engines,) 8 p.m.—Zoological, (Mr. Gray on new species of *Bradypus*, *Dasybus*, and *Mephitis*; Mr. G. R. Gray on a new species of *Cultrides*; and Mr. Westwood on the *Saturnia* of West Africa,) 9 p.m.—Syro-Egyptian, (Anniversary,) 7½ p.m.  
*Wednesday*—Society of Arts, 8 p.m.—Microscopical, 8 p.m.—Ethnological, 8 p.m.—Archæological Association, (Council Meeting,) 8 p.m.  
*Thursday*—London Institution, (Anniversary,) 12 o'clock—Royal, 8½ p.m.—Royal Society of Literature, (Anniversary,) 3 p.m.—Numismatic, 7 p.m.  
*Friday*—Royal Institution, (Mr. Mansfield on Benzole, its nature and utility,) 8½ p.m.—Philological, 8 p.m.—Archæological Association, 8 p.m.  
*Saturday*—Royal Botanical, 8½ p.m.—Westminster Medical, 8 p.m.

#### FINE ARTS.

##### NEW WATER-COLOUR SOCIETY.

AFTER Prince Albert had paid a lengthened visit to this gallery, yesterday afternoon, (open for private view to-day, and to the public on Monday,) we were permitted to take a hasty glance at the works which have been sent in. Though our "peep" was necessarily brief and superficial, we can confidently state

that the exhibition is altogether one most creditable to the progress of art (and especially painting in water-colours) in this country. That it will prove exceedingly attractive and agreeable to the connoisseur there cannot be a doubt; for, in an assemblage of upwards of 400 works, the majority possess such prominent excellences and beauties, that those of less merit and finish are lost or unobserved in the superb *ensemble*. The President, Mr. Warren, has a very remarkable picture, treated with great skill in colour and accessories; the subject from Genesis, "Joseph's Coat brought to Jacob." Mr. Haghe, the Vice-President, contributes an interior of St. Ann's Church at Bruges, during Vespers, which is unsurpassed in depth and distant perspective, even by any former work from the same hand; it is superb. Mr. Fahy, the Secretary, has distinguished himself in a charming "Wouvermannish Landscape of a lime-kiln near Kit's Cotty House, in Kent. We have selected these gentlemen for particular mention, because as the officers of the society, they were the parties to whom Prince Albert expressed the gratification his long visit had afforded him, and not from any invidious feeling; for there are noble paintings by J. Absolon, W. Bennett, a new member; Robert Carrick, also new; C. Davidson, D'Egville, W. Hardwick, Wm. Lee, H. Mapleton, J. H. Mole, Aaron Penley, T. S. Robins, T. L. Rowbotham, jun. (a new member); E. H. Wehnert, Charles Weigall, &c. &c.; and Mrs. Margets has gone beyond herself in her fruits and flowers, especially in No. 238, "Quinces, Pomegranates, and Grapes;" it is one of her greatest triumphs.

#### SUFFOLK STREET GALLERY.

We return to our notice of this exhibition with a review of Mr. Pyne's pictures, which attract attention from the great truth in the atmospheric effects, and the evident care and study bestowed upon their production. They challenge reflection, because one is struck at once with the thoughtful treatment displayed. In the very beautiful picture, "Oberweissel on the Rhine," the effect of brilliant daylight is rendered with the greatest skill. In 274, also, "Lying-to for Anchors off the South Coast," some barges with the huge anchors for a 74, which is seen in the offing looming through the grey mist; the sea heaving with a ground swell, and the sun shining in a mass of yellow misty clouds, forming a picture that involves all the greatest attributes of a landscape painter; and great difficulties of nature are in it successfully combated by the skill of the artist. "The Italian Pass" (91) does not please us so much; but again, 35, "The Old Paper Mill," is a charming picture, full of truthful effect; and so is "Pont-y-Glass, North Wales."

Mr. Woolmer's style is chiefly characterized by fine colour, or, rather, a pleasing combination of colours, for fine is a term only applicable to grander treatment. Most artists of this disposition sacrifice truth at the shrine of colour; so we see in No. 127, "The Destruction of the Cities of the Plain," the figures indifferently drawn, and but little idea of the subject made out. In point of colour, too, with so much blue and green, though in some measure balanced by the masses of deep crimson, it is not quite correct. 211, "Pygmalion and the animated Statue," has a Frenchy air about it; we could hardly fancy the great ancient sculptor surrounded with parrots and Italian greyhounds; such a treatment is not classical, though it gives scope for fine colour, in which the picture is rich. 426 is a work in the historical landscape style, "Jaques;" it is large, but deficient in the points requisite for a grand landscape. 370, "A Thought from Boccaccio," is painted in a fine tone of colour, and pleases us more than any.

The works of Mr. Allen are amongst the most pleasing landscapes of the Exhibition; they have generally a great sweetness of colour, and are often full of nature and beauty. His principal work, a large landscape, "The Borrowdale Pass, Cumberland," is a fine picture; the effect of a gleam of light upon the flat country, surrounded by the mountains, is admirably given. 309, "St. John's Vale, Cumberland," is very happy, the sky is charming, as is 379, "Showery

Weather." 483, "Near Cheddar, Somerset," is very pleasing. 436, 453, 485, are also nice bits.

Mr. Boddington is an old favourite, with his pretty rural spots, so full of truth and nature, and frequently with beautiful effects of sunlight, most happily put on the canvas. Besides those already noticed, we must direct the visitor to 49, "Moel Siabod," 81, "Rosslyn Castle," in which a fine effect is given, though in so small a space, making a pleasing boudoir picture. 216, "A Welsh Glen," 342, "Going to Market," which is a delightfully rural piece. 382, "A Shady Stream," 480, "Sweet Summer Time;" and 482, "The Knell of Parting day," as beautiful in colour.

Mr. A. Montague is another of our landscape painters, and shows much talent. 137, "A Dutch Port—Morning," is painted with a charming Cuppy effect, and is altogether a delightful picture. 197, "Winter;" and 419, "A Heath Scene in Surrey," are two excellent works.

Of Mr. J. Tennant's large picture we have before spoken; we find several other pictures of equal beauty. 80, "Near Fort St. Hillier's, Jersey—Squally Day," is very rich and beautiful in colour; the rocks in the foreground are capably painted. No. 119, "Sun and Rain, near Childshill-gate, Hampstead," though sketchy, shows fine powers of execution; and the "Rock Quarry, near Chestow," (277,) is very natural; 378, "Sunset, Plumstead Heath," is a very sweet bit of colour. The "Sunset, with passing Shower," we do not admire so much; while again, 450, "A Lane Scene, Hendon," and the study of Plumstead Heath, are very nice.

Mr. Anthony exhibits the same bold, not to say daring, style both of colouring and execution in his "Killarney, with the favourite legend of O'Donoghoe," as in the "Round Tower" picture; there is a want of blending of the tints which gives an abrupt cold effect; we like him better in his "Cottage Home," 318, and the "Thoughtful Hours, an Irish Interior," 77; though this is painted in a style of "bravura," such as is seldom seen in interiors; 278, "The Last Gleam of Day, with the Lake and Chapel of St. John's, county Clare, Ireland," the colours are to our notions wrong, and the sky is literally green.

#### FOREIGN CORRESPONDENCE.

##### FRANCE.

(From our own Correspondent.)

Paris, Thursday, April 19th, 1849.

THE seven days which have elapsed since I last addressed you have been marked by two events, which will long be memorable in the dramatic annals of Paris—one, the production of Meyerbeer's grand opera, the *Prophet*, which has excited public curiosity for years; the other, the appearance of Rachel in a new line of the drama.

The success of the opera on the first night (Monday) was gigantic, immense; music, libretto, (by Scribe,) scenes, decorations, dresses, performers, chorus, orchestra—all drew forth tremendous shouts, which made the very walls of the theatre to tremble. I never remember to have seen such a display of rapturous enthusiasm, unless it were at Macready's marvellous production of the *Tempest* at Covent Garden some years ago; or, at a somewhat later period, at Adelaide Kemble's *Norma*.

The *Prophet* is laid, as I told you some weeks back, in the time of the Anabaptists of Munster, and the leading personage is the celebrated and terrible John of Leyden. Without attempting anything like a detailed account of the plot, it may be stated that in the first act we have the Anabaptists exciting the peasantry to revolt against the exactions and oppressions of the nobles; in the second, we see John of Leyden, driven to desperation by the loss of his mistress, whom he himself has been obliged to give up as a victim to the lust of a neighbouring noble, in order to save his mother from death; and we have him abandoning his inn to place himself at the head of the Anabaptists; in the third act we see the Anabaptists at the gates of Munster, and the laying waste the country by pillagings, murders, and abominable

cruelties of all kinds; in the fourth, the capture of Munster by them, and the coronation of John; in the last, John betrayed to his enemies, and, as a last frightful deed of vengeance, blowing up with gunpowder the palace in which they enter, whilst he is paring with his friends—he himself and his perishing in the ruins. History, you will see, though not strictly adhered to, has been tolerably respected; and to enhance the interest of the story, we have a multitude of striking incidents, and a strong struggle in John's breast between love to his mistress and love to his mother.

Of the music, Adolphe Adam of the Institut, one of our most celebrated musicians, and one of our highest authorities, says:—"The new work of Meyerbeer offers a number of beauties, the due appreciation of which would be impossible after one hearing; and I confess, for my part, that though having obtained the favour of being present at the last two general rehearsals, and having consequently heard the opera three times, it would be difficult for me to point out, among so many admirable *morceaux*, those which I the most admired. Such a one as seemed to me the best, on the first hearing, I found surpassed on the second by all that I discovered in the following *morceau*; such another as passed unnoticed on the first two occasions, my ear being weary with admiration, revealed itself to me on the third with new and unexpected beauties." This great praise becomes still greater when it is borne in mind that M. Adam, like most of his countrymen, has a strong prejudice against German music in general, and no very sincere liking for that of Meyerbeer in particular. And all the people—even including that envious lot, the musicians—whom I have consulted, express themselves in the like terms of admiration. All declare the opera to be a great work; most rate it much above the two on which Meyerbeer's fame is mainly based—*Robert* and the *Huguenots*.

Every act, and especially the last two, is thickly studded with admirable *morceaux*—some of the most touching beauty, others grand and terrible. It is in the last, however, I think that Meyerbeer excels; at all events, it was by them that the first night's audience was roused to the greatest enthusiasm. A chorus at the end of the last act, in which the outraged peasants give utterance to their indignation, and a scene in the church in the fourth act, were specially admired; the religious strains in the music adding immensely to their effect. But, to the great majority of your readers it would be as uninteresting as the items in an auctioneer's catalogue to recapitulate the different *morceaux*—to say this quator was good, that duo admirable, that air delicious; besides, it is not after one hearing that such things can be safely said. I must, therefore, beg of you to content yourself, for this week, at all events, with a general declaration that the opera, as a whole, is fully equal to what was expected of it, has few or no blemishes, and an immensity of beauties—is striking in every part, in many almost sublime.

Roger made his *début* at the Grand Opera, in the character of the *Prophet*, and he sang and acted most admirably. In a scene in which, when in the height of his power and glory as a prophet, he has to make his mother disown him as her son lest he should lose his pretended divine character, and be in consequence put to death as an impostor—he was truly great. Madame Viardot sustained the principal female part, that of the *Prophet's* mother, and outstripped, both in singing and acting, the high expectations her reputation had created. Levasseur and Madame Castellan were both excellent. The whole getting-up of the piece is extraordinarily brilliant, some of the scenes being so gorgeous as even to distract (though it is true only for a few moments) attention from the music. The orchestra and chorus have been so patiently drilled, that they produce effects which are truly marvellous.

As to the other great theatrical event of the week—Rachel's *début* in a modern five-act piece of the melo-dramatic, or, if the phrase be preferred, modern tragic, school, it is not necessary to say much. She succeeded; and the success was complete. Her



splendid talent, her great genius, shone as brightly in displaying the real emotions of the human heart—in walking, talking, acting, loving, hating, dying, as an ordinary mortal, as in the personation of the pompous, stilted, and (to my taste) insufferable bores of our regular classic tragedy—a set of as solemn, long-winded, insipid, unnatural wretches as poet's brain ever conceived for the punishment of the world. Some readers, by the way, may think it rank hereby for the correspondent of a literary journal to talk so disrespectfully of the time-honoured and world-admired creations of Racine and Corneille; but heaven knows! I speak conscientiously; and I defy any candid man who has ever endured the performance of one of their tragedies to think otherwise. The piece in which Rachel appears in the new line of character, relieved from the chains and swaddling clothes and stilts of the old tragedy, is called *Adrienne Lecouvreur*, and is founded on the adventures which befel an actress of that name, who delighted Paris in the early time of Voltaire, and was loved by that extraordinary man:—

Vous doute le souvenir règne encor sur la scène,  
Et dans tous les esprits et surtout dans mon cœur!  
Oh! qu'en vous voyant une volupté pure,  
Un bonheur sans mélange enivras tous mes sens!

as he wrote of her after her death. Scribe is the author of the play, which is in five acts; but its success is entirely dependent on the admirable acting of Rachel: in the last scene, in which she dies from poison, she eclipses herself. Now that the great actress has so successfully taken up the modern school, we may expect to see her popularity, which was on the wane, become greater than ever; and who knows that she may not be the means of bringing to light some true poet?

A theatrical journal of yesterday, the *Messenger des Théâtres*, makes a statement which, if true, will create a painful sensation throughout Europe: it is that Rossini has, like poor Donizetti, become insane. Private letters, says the *Messenger*, reached Paris yesterday, announcing the fact. The cause of the dreadful visitation is represented to be the profound terror felt by the great composer at the terrible revolutionary scenes of which Bologna, where he resides, has been the theatre. It is stated, among other things, that he was condemned to death, some months ago, by a revolutionary tribunal, for having refused to contribute to the expenses caused by the popular rising against Austria; but he contrived to avoid execution. Another condemnation having recently been pronounced against him, his mind gave way, and his friends got him removed secretly from the town. Disappointed of their prey, however, the mob is said to have shot him in effigy.

The first number of Lamartine's *Conseiller du Peuple* has appeared. On the whole it has disappointed public expectation. It contains little that is new, and what is new is hardly true. Although intended to be more a political than a literary periodical, the *Conseiller* must not be unworthy of the great literary reputation of the author, or it will be a complete failure; for all the interest it excites is, that it emanates from a great writer—not from a leading politician. M. Lamartine the poet, historian, traveller, and romancer being everything—M. Lamartine the statesman, orator, public character, being as nothing.

#### NOTES FROM ABOARD.

*Brussels.*—The scientific section of the Royal Academy of Sciences, Letters, and Fine Arts of Belgium proposes, for competition in 1849, the following questions for solution:—1st. To the general theory of series considered specially in regard to their convergence. 2nd. To make a deep thorough examination of the state of our knowledge with respect to rain, and the principal causes which modify that phenomenon. That examination and investigation must rest upon observations well known, and collected from different quarters of the globe. 3rd. To describe the fossils of the secondary formations in the province of Luxembourg, and indicate precisely the localities and the systems of rocks in which they

are found. 4th. To give the descriptive and compared anatomy of the Placenta in the various orders of mammifera.—The same section offers for competition, for 1850, the following question:—A detailed description of the remains of animals, contained in the turf bogs and other modern recent formations in the Belgian territories; with remarks upon the relation between the species to which they belong and the species now extant; also on the periods on which may be dated the extinction, in Belgium, of some species, such as the Aurochs, the bear, the beaver, &c. The prize for each of these questions will be a golden medal of the value of 600 francs. The reports and dissertations are to be written either in Latin, French, or Flemish, and to be forwarded before the 20th September, 1849, to Brussels, to Mr. Quetelet, perpetual secretary of the Academy. The name of the author is to be enclosed in a sealed note, sent with the essay, together with a device, which is to be annexed in duplicate to the paper.

*New Comet.*—M. Gougon writes, that yesterday evening (April 15), towards 9 o'clock, he discovered a telescopic comet in the constellation Crater. It was situated to the west of the line which joins  $\xi$  to  $\beta$ , but much nearer to the latter. The nucleus is somewhat brilliant, and is surrounded by a circular nebulosity of considerable extent, without any apparent tail. Its horal movement westward in right ascension is about 4 s. 5; its horal movement to the north in declination is 7 m. 17 s. 6.\*

*Saravāk.*—The latest accounts from Borneo state that the Rajah Brooke had set out on an expedition against the Sakarran Dyaks, who had, in his absence, assailed and committed considerable depredations on Saravāk.

*Cholera in Paris.*—The last returns give 1132 deaths, out of above 1900 attacked with this fatal malady.

#### SKETCHES OF SOCIETY.

##### THE BRITTON TESTIMONIAL AND CLUB.

This design, and the friendly association which has grown out of it—the first so justly due to the literary life of the veteran author; and the last so grateful to his individual feelings, are, we rejoice to say, both flourishing and redolent of pleasurable enjoyments. Our esteemed contemporary, *The Builder*, of Saturday last, gives an interesting account of the first meeting of the Club this year, on Tuesday week, at the hospitable mansion of one of the most zealous promoters of the united cause, Mr. Nathaniel Gould; who, it may be remembered, presided at a public entertainment given to Mr. Britton by above a hundred friends at Richmond, in 1846, out of which these proceedings sprang. On the health of Mr. Britton being toasted, one of his friends (as we learn from the *Builder*) read a brief acknowledgment, in consequence of the health of the founder not being quite so perfectly restored from one of those wintry indispositions which aged flesh is heir to, as to make speaking expedient, especially where the heart was truly touched.

The following passages belong to literary history, and have a genuine welcome to our page. Alluding to the Richmond dinner, above mentioned, and the testimonial by subscription there proposed, Mr. Britton proceeded to say:—

"Some of these friends knew that my gains in the literary market were never great, and that the profits on book-making, or authorship, are rarely commensurate with its toils and anxieties; for the phrase 'a poor author' is proverbial. At the same time I must endeavour to disabuse your minds of a popular prejudice, by assuring you that any professional author, whether man or woman, possessing but a fair proportion of talent, industry, and prudence, may obtain a respectable income; by a judicious exercise

of the pen. The little I have acquired has arisen from other sources than writing and publication; and, although not rich, I am happy to acknowledge that I have saved enough to secure the comforts and some of the luxuries of life. Amongst the latter, I include the cordial companionship and confidence of friends, whose talents, tastes, and characters render them valuable members of society at large, and examples to their families and associates. From an intercourse with such individuals I have derived much happiness; and as long as life may be granted to me, I hope to deserve and enjoy their unreserved friendship and cordial sympathy. I have not yet mentioned the 'unprecedented circumstance,' belonging to this Club, and the testimonial to which I have alluded. Sums of money, pieces of plate, and other honorary rewards have been often awarded to heroes, statesmen, and the officers of great public companies. In my own case, the subscription already referred to commenced in the warm hearts of a few esteemed and estimable friends, who know the extent of my literary works, and the industry devoted to their production, together with the comparatively humble station in which I was contented to live. They enlisted their immediate friends in the cause, and the amount collected has far exceeded my most sanguine anticipations; for there has been no public appeal, through the medium of the newspaper press. The total will be at least 800*l.*; the whole of which will be expended in the preparation of an illustrated volume, which I am writing and preparing for publication, and which, I trust, according to the market price of such articles, will be, at least, of equal value to the amount subscribed by each individual. Hence there will be a reciprocity of obligation between the giver and the receiver. By this engagement I have entailed upon myself an amount of personal and mental labour, which I little anticipated when I pledged myself to the task. If, however, life and health be granted me for a few months more, I hope and expect to see a volume completed, which will neither reflect discredit on the head nor heart of the author, nor impeach the taste or generosity of those kind friends, on whose account, and for whose gratification, it has been written."

Captain Smyth, Mr. James Walker, Mr. Cunard, and other distinguished guests, were called up by the appropriate toasts of the Astronomical Society, the Society of Civil Engineers, and Steam Navigation, to address the company; and Mr. Gould, Mr. W. Cubitt, Mr. W. Tooke, and other members of the club, were also brought forward to speak on similar topics.

#### BIOGRAPHY.

*The late Mr. Efringham Wilson, Jun.*—In last *Literary Gazette* there was briefly announced the death of the eldest son of Mr. E. Wilson, the well-known bookseller of the Royal Exchange. As the deceased gentleman was himself a writer as well as a vender of books, and particularly because his conduct under very trying circumstances ought to be made known, we now subjoin a few brief notices of his life. Mr. E. Wilson, jun., who had previously assisted his father, commenced business on his own account in 1836, and conducted it with considerable success until the following year, when he was afflicted with a violent rheumatic fever, which confined him to his bed for nearly twelve months, during which time his business was ruined, so that he was driven into insolvency. A few years after, with renovated health, he entered into new engagements—in other words, he formed a matrimonial connexion with a lady possessed of some fortune. With her full concurrence, he appropriated a considerable portion of this money to the payment of all his creditors in full. He assembled them, therefore, and discharged every liability. This act of high integrity met with great commendation, but the only tangible acknowledgment was on the part of a creditor, whose claim was about 200*l.*, who received a cheque for the amount, gave a receipt, and immediately presented the cheque to Mrs. Wilson. This generous act was performed by one who was least able of all the creditors to sustain the loss.

\* Mr. Graham at the Observatory, Markree Castle, Sligo, has also discovered a new comet in Bootes—right ascension, 14h. 49m. 50s., diurnal motion, 8m. west by north—declination, 27° 40', diurnal motion, 33' southwards.—Ed. L. G.

† We cannot, however, subscribe to this dictum, and could furnish many a sad instance to the contrary.—Ed. L. G.

Connected with this matter is a circumstance which is worth notice. A creditor, of the Jewish persuasion, hearing of Mr. Wilson's determination to appropriate his newly-acquired means to the discharge of his debts, actually sent his partner to him to persuade him not to carry out his intention. Mr. Wilson, who possessed considerable talents and taste, was editor of a periodical of much merit, called *The Parterre*, of which six volumes appeared. Mr. Wilson died at Clapham on the 3rd inst., in the forty-third year of his age.—From an esteemed Correspondent.

Sir Andrew Agnew, so celebrated for his untiring efforts to enforce the strictest observance of the Sabbath, died on Thursday week in Edinburgh, aged fifty-six.

### MUSIC.

*Her Majesty's*.—Mlle. Parodi's third appearance on Tuesday more than fully sustained the high reputation she had already acquired; having overcome the nervousness of first appearances, there is more abandon in her acting, and greater certainty in her musical effects. After *Norma*, a new ballet, *Electra*; or, the *Lost Pleiad*, was produced: it is founded upon the classical legend of *Endymion*, a star, however, one of the seven, being substituted for the *Queen of Night*. Indeed, the ballet seems to have been formed by the union of the story of the *Sylphide* with the classical one alluded to. The admiration of a shepherd for a "bright particular star," who descends from the spheres above, and interferes with his more earthly love, is punished for her fall by the *Queen of the Stars*, and eventually restored to her position, give place for beautiful scenery and elegant choreographic effects. A dance of the stars, in the second *tableau*, was particularly graceful, and arranged with some beautiful combinations of colour in the dresses of the *corps de ballet*. The dancing of Carlotta Grisi was as *piquante* as ever; and an extraordinary effect of light that was the feature of the concluding scene, sent a delighted audience out to be astonished at the snow that was even more Norwegian than Mr. Marshall's beautiful scenery.

The Lind concert, announced for Thursday, did not come off; but whether it is simply postponed, or the character of the entertainments changed, has not yet transpired; certain it is, however, that the *Nightingale* is not yet married, as has been stated by a morning contemporary, copied, we believe, from a provincial journal, as we are assured that Mlle. Lind has not even visited Bath since her last professional engagement in that city.

We see that *La Favorita* is to be the opera for Tuesday, the cast embracing the names of Bartolini and Gardoni, Coletti and Lablache, and Mlles. Polonini and Parodi, who will then be tried again in a new part.

*Royal Italian Opera, Covent Garden*.—The first appearance of Grisi, and the *début* of Mlle. Angri on Tuesday, in Rossini's grand opera, *Semiramide*, confirms, if anything were wanting so to do, the opinions we were led to express in connexion with the first performance of Miss Hayes at this theatre. Grisi, the great exemplar of the lyric stage, returns to us again unseated by cruel time, singing with all her wonted and peculiar brilliancy, acting with such *verve* and power as to be a study for a painter, and create a throb in the breast of an *habitué* the most *blasé*. We are apt to look back upon the deeds of Catalani, Pasta, Di Begnis, and Malibran, as we do to those of the great models in art, Praxiteles, M. Angelo, and Raphael, as something beyond comparison; but to a great extent these partake of the tone that all past and irrecoverable pleasures possess, a halo of beauty from the mist of the imagination surrounds them, which lends a peculiar charm. But we cannot escape the admission that in those days music was not what it is now; the opera, as well as other performances, must have improved in order to satisfy the vastly increased knowledge and refined taste, not only of individuals, but of the multitude. Was ever anything like the attention now bestowed upon the second rate

parts, the band, and the choruses? were ever such delightful effects realized by the bands of those days, as we hear constantly now at Covent Garden? Refined and fastidious amateurs may have sighed in vain for them, now they may revel in the coveted delights. How great, then, is the brilliancy of the star that can show in such a constellation of vocal genius as the present times exhibit in Lind and Alboni for example. Yet does Grisi shine with unrivalled lustre—whether it is in the greatest difficulties of the vocal art, or in commanding the heavenly resources of the mind, with magic spell to strike the listener, with sympathy for love or for ambition, for joy or wretchedness. In *Semiramide* there is every scope for her, and we never remember to have heard her with finer effect than on Tuesday, in the "Bel raggio," with all the luxuriousness and brilliancy of singing; in the duet with *Arace*, so full of love and tenderness, "Spera si bell' ardore," with the beautiful *ensemble*, "E fra i più dolci palpiti;" or in the splendid scene where they swear to the gods, followed by the appearance of the ghost of *Ninus*; the command and dignity with which she utters the recitative, the fire with which she exclaims to *Assur*, "Taci e tremi;" and then her horror and remorse as she falls before the shade of *Ninus*, exclaiming, with such expressive voice, "Il pianto mio tu Vedi—Deh! lascia che a tuoi piedi"—these were truly grand. The duet with *Tamburini* (*Assur*), "La forza premiera," was given, indeed, with her accustomed vigour, and brought down shouts of applause. The scene in which *Arace* tells the secret of his birth was admirably acted, and the well-known favourite, "Giorno d'orrore," was beautifully sung with Mlle. Angri; the voices harmonized to perfection, but it escaped the usual *encore*. And now of the *début* of Mlle. Angri, which, in one word, we may say was one of the most successful and interesting we ever witnessed. The management exercised the same sound discretion in bringing forward this young singer as they did in the case of her celebrated predecessor of the same style, Alboni. No puffs announced her—no clap-trap was adopted—nothing could have been more simple, and nothing more gratifying to every one, than the startling success which she has earned with such simplicity, but with the most undoubted claims to the highest rank amongst contraltos. Though very nervous, the first notes of recitative told at once the fine organ; with good enunciation, and peculiar, if we may so say, tragic quality of voice. Then followed the beautiful aria, "Ah! quel giorno," which she sang with more confidence, and fairly astonished the house. As the opera went on she improved, and the splendid duet, "Va, superbo," gave her the opportunity of displaying the rare powers of rapid articulation necessary for Rossini's music; it was admirably sung, with fine expression. In the difficult quintet, "Giuro ai Numi," she showed a perfect knowledge of the music. Then came the gem of the part, "In si barbara sciagura;" this was given by her with a degree of tenderness and pathetic expression we never felt for it before; it was very charming, and followed by the fiery bravura, "Si, vendicato"—which was sung with masterly freedom and well acted—placed her at once in the highest estimation. The honours to her and to Grisi were most enthusiastically offered—bouquets seemed to fly spontaneously from all parts. Mlle. Angri is a fine-looking person, with a face, if not handsome, decidedly clever looking, and we shall be greatly disappointed if, in future performances, she does not prove to be a singer of the first order—to these we look forward with quite a new sensation. *Tamburini* stands alone as *Assur*, and makes the part everything we expect, in spite of the trivial defects of vocalisation inseparable from his long career. *Tagliacoe* was a good *Oroe*, and *Lavia* the *Idreno*. *Semiramide* was the first opera performed by this *troupe*; its performance then was, as it continues to be, a sample of the splendour and grandeur that can be given to a fine work by such unprecedented concentration of talent and carefulness. Mario has not been able to sing in the *Masaniello* at the last two performances, but his part has been sung by *Salvi* with very great success.

*Philharmonic Concerts*.—The Third Concert, on Monday, was altogether very satisfactory. Two symphonies of Mozart and Beethoven, the first in G minor and the last the Pastoral, and other instrumental works, were performed with the finest effects. And Herr Ernst, who has been four years absent, reappeared with even greater *éclat* than when he made himself so popular in 1844. His execution is truly brilliant and wonderful, and where expression is required, most exquisite. His *pianissimo* may be compared with the dying whispers of Lind.

### VARIETIES.

*The Philanthropic Society's Farm School* is the next object of Prince Albert's patriotic encouragement, and the preparations for receiving H. R. Highness to lay the first stone of this most excellent Charity, near Reigate, on Monday week, are on a scale to give as much *éclat* to the ceremony as that which has just occurred at Grimsby. The nobility and gentry enrolled as stewards for the occasion, under the presidency of the Duke of Richmond, and Mr. W. Gladstone, the treasurer, form a splendid list, and we rejoice to see many distinguished ladies' names gracing a *fête* which deserves to be so especially honoured by female feeling and patronage.

*Camden Town Ragged Schools*.—The annual report is very gratifying, though still we must invoke the public to afford more liberal support towards carrying out the truly benevolent work of Lord Ashley. Since July last, 170 wretched children have been admitted to the blessings of instruction, industrial employment, and reclamation from habits of vice, from which it was utterly impossible for them to escape by any means within their own power. We lament that 70 or 80 more could not be received for want of accommodation. Eight or ten adults, from the age of 19 to 38, had also been admitted to the schools at their own request; and a Sunday school has been added, with very beneficial effect on the poorer classes of children. The income is stated at 237l. 11s., of which only 61l. 12s. 6d. was annual subscriptions, the rest being donations; and the establishments are in debt 74l. 1s. 2d.

*Progress of Archaeology*.—An Archaeological Society has been formed in Kilkenny; and at its first meeting, a fortnight ago, many interesting antiquities were brought forward, with a paper by the Rev. Philip Moore. A Celtic tumulus, near Muckalee, is particularly mentioned by the *Kilkenny Moderator* in the report of the proceedings, as deserving of being excavated.

*Prince Rupert's Drops*.—The memory of this curious and almost forgotten philosophical toy seems to have been revived by a passage in Macaulay's History, and it is not unlikely, in consequence, to be again brought into public notice. The resolution into dust of one of these drops by the slightest fracture at the smaller extremity, whilst it can sustain a good blow at the lower and thicker end, and the slight but smart shock it gives the hand when it explodes with a noise, demonstrates the qualities of glass as differently annealed, and used to amuse our forefathers and mothers before the schoolmaster made the sciences so common. We have to thank Mr. Farley for the specimens with which he has favoured us. They were also called *Larmes Bataviques*, *Batavian Tears*, and there was another toy called the *Bologna Pearl* which illustrated the same principle.

*Arctic Expedition*.—Captain Denham, with his accustomed activity and philanthropy, has moved Liverpool to come forward with additional rewards for any vessel that shall succeed in succouring the expedition under Sir John Franklin; and the example will be followed by other wealthy and patriotic towns. 10,000l. is expected to be subscribed in aid of this good cause. We beg to remind the public that letters from the relatives and friends of the officers and seamen serving in the Arctic Seas in her Majesty's ships *Erebus* and *Terror*, *Enterprise* and *Investigator*, will be forwarded by her Majesty's ship *North Star*, if sent to the Secretary of the Admiralty on or before the 1st of May.



## LITERARY NOVELTIES.

## LIST OF NEW BOOKS.

- Ayckbourne's (H.) New Chancery Practice, 12mo, boards, 16s.
- Biggs (J.) On Juvenile Depravity, 8vo, 5s.
- Bridge's (Rev. C.) Christian Ministry, seventh edition, 8vo, cloth, 10s, 6d.
- David Rizzio; or Scenes in Europe, edited by James, 3 vols., £1 11s. 6d.
- Dicken's (C.) Barnaby Rudge, 8vo, cloth, 4s., with plates, 5s.
- Gliddon's (G. R.) Discourses on Egyptian Archaeology, 8vo, boards, 7s. 6d.
- Hardt's Trader's Cheque Tables, 18mo, cloth, 2s. 6d.
- La Liturgie, ou Formulaire des Prières Publiques, 8vo, cloth, 7s.
- Lewis's (G. C., Esq.) Essay on the Influence of Authority in Matters of opinion, 8vo, boards, 10s. 6d.
- Little Reader, new edition, 18mo, cloth, 2s. 6d.
- Marsh (W. J.) The Church and State of England, foolscap, cloth, 7s. 6d.
- Martinelli's French and Italian Dictionary, 2 vols, sewed, 10s., cloth, 16s. 6d.
- Mayhew (E.) On the Horse's Mouth, 8vo, cloth, 10s. 6d.
- Mill's (W. S.) Principles of Political Economy, 2 vols, 8vo, second edition, 30s.
- Nind (W.) The Oratory; or Thoughts and Prayers in Verse, second edition, 12mo, cloth, 5s.
- Our Lord's Last Days upon the Earth, 8vo, cloth, 3s.
- Ovid Fast, with notes by Stanford, post 8vo, cloth, 4s. 6d.
- Phillip's (Sir T.) Wales—The Language—Social Condition, &c., &c., of its People, 8vo, cloth, 14s.
- Plato's Apology, Notes by Stanford, 12mo, cloth, 4s. 6d.
- Practical Guide to First Study of the Greek Testament, post 8vo, cloth, 3s. 6d.
- Raphael's Book of Fate, 8vo, cloth, 5s.
- Richardson's (G.) Rise and Progress of the French in Norway, 12mo, cloth, 1s. 6d.
- Rodrigues on Christian Perfection, 2 vols., cloth, 5s.
- St. Jean's Love of the Huguenots, a Tale of 17th century, 8vo, cloth, 10s.
- Sirr's (H. C., Esq.) China and the Chinese, 2 vols, 8vo, coloured plates, 25s.
- Supplement to London Catalogue, 1846 to 1848, 8vo, cloth, 10s.
- Triset's Sequel to the French Instructor, 12mo, cloth, 3s. 6d.
- Tour in Teesdale, Rokeby, Raby, &c., 18mo, cloth, 1s. 6d.
- Townsend's (J. P.) Rambles and Observations in New South Wales, post 8vo, cloth, 5s.
- Trevilian (M. C., Esq.) The Anti-Christian Character of Freemasonry, 8vo, cloth, 6s. 6d.
- Trimmer's England, new edition, by Mrs. Milner, 12mo, cloth, 5s.
- 2s. Old and New Testament, 18mo, sheep, each 2s.
- Tyler's (Rev. E.) Meditations from the Fathers in the Book of Common Prayer, 2 vols., 12mo, cloth, 16s.
- Walcott's (Rev. M. E. C.) Memorials of Westminster, 8vo, cloth, 14s.
- West's (A.) Sketches of Wesleyan Preachers, 12mo, cloth, 3s.
- Williams on Passion Week, new edition, 12mo, cloth, 8s. 6d.
- 2s. Holy City, 2 vols, 8vo, cloth, second edition, £2 5s.
- Willie's (Rev. R.) History of the Church of Holy Sepulchre, 8vo, cloth, 9s.
- Wordsworth's (C., DD.) Elements of Instruction concerning the Church, 12mo, cloth, 7s. 6d.
- Zadkiel's Grammar of Astrology, foolscap, cloth, 5s.

## DENT'S TABLE FOR THE EQUATION OF TIME.

[This table shows the time which a clock or watch should indicate when the sun is on the meridian.]

1849.	h. m. s.	1849.	h. m. s.
April 21 . . .	11 58 37.4	April 25 . . .	11 57 51.3
22 . . .	58 25.2	26 . . .	57 41.0
23 . . .	58 13.4	27 . . .	57 31.1
24 . . .	58 2.2		

## TO CORRESPONDENTS.

No. 3 of the *Home Egyptiæ* ("The First Nineteen Dynasties of the Pharaohs continued") will appear in next *Gazette*. We have again to remind subscribers of the expediency of securing any numbers within the present year, which are wanted to complete sets for the annual volume; and especially of those containing the Egyptian Papers.

We shall be glad to hear farther from Mr. Huttman, and earlier in the week.

We cannot give Mr. Josiah Smith the astronomical information he seeks—at any rate not this week.

Our first variety last Saturday was from the *New Orleans Picayune*.

*Fine Arts*.—We propose to resume our notice of the Free Exhibition of Modern Art in our next.

The Italian volume is only worth a few shillings: there are several earlier copies published.

## ADVERTISEMENTS.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

Third appearance this Season of Madame GRISI.  
Third appearance in England of Madame ANGRIS.  
The Directors have the honour to announce that on TUESDAY NEXT will be performed, for the third time this Season, Rossini's Grand Opera,

## "SEMIRAMIDE."

Principal characters by Mme. Grisi, Mlle. Angri, Signor Lavia, Signor Tagliafico, and Signor Tamburini.

## GRANDE EXTRA NIGHT!

FIRST NIGHT OF LUCREZIA BORGIA.  
On THURSDAY NEXT, a Grand Extra Night will take place, on which occasion will be performed for the first time this Season Donizetti's Opera,

## "LUCREZIA BORGIA."

Principal characters by Mme. Grisi, Mlle. Angri, Signor Tamburini, Signor Marini, Signor Lavia, Signor Polonini, Signor Tagliafico, and Signor Mario.  
Composer, Director of the Music, and Conductor, Mr. COSTA.

HERR STRAUSS (of Vienna) has the honour to inform the Nobility, Gentry, and the Public, that (assisted by his celebrated Band) he will give a GRAND CONCERT, on MONDAY EVENING, April 23, at the QUEEN'S CONCERT ROOMS, HANOVER SQUARE, to commence at Eight o'clock.

Programme: Part I.—Overture to Euryanthe, Weber; Aether Traume Walzer, Strauss; Der Carnival von Venedig—Caprice, Strauss; Delfir-Marsch, Strauss; Fliegende Blätter—Grand Polka, Strauss.  
Part II.—Overture to Leonora, Beethoven; Donau-Lieder, or Deutsche Lust Walzer, Strauss; Kathinka Polka, Strauss; Melodische Tändeleien für Orchester, Strauss; Military Quadrille, Strauss.  
Admission, 3s. each. Reserved Seats, 5s. each; to be had of all Music-sellers, and at the Rooms.

N.B.—Messrs. Cocks and Co. are sole Publishers of all Herr Strauss's New Dance Music, of which a Catalogue may be had gratis, and postage free.

## DRAMATIC READINGS OF SHAKSPEARE.

MUSIC HALL, STORE STREET.—MR. HENRY NICHOLLS has the honour to announce that, in consequence of the success which has attended his Readings of Shakspeare, (in which Ideal Personifications of the Principal Characters are attempted,) they will be REPEATED.

Monday next, April 23 . . . . . Hamlet.  
Monday, April 30 . . . . . Macbeth.  
Monday, May 7 . . . . . Merchant of Venice.  
Such readings of Shakspeare are to us infinitely better than the way we are wont to see him represented.—*Literary Gazette*, April 7.  
Admission, 1s.; Reserved Seats, 2s.; Private Boxes, 10s. and 15s.  
Commence at Eight.

## BRITISH INSTITUTION, PALL MALL.

The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS is OPEN DAILY, from Ten till Five. Admission 1s. Catalogue 1s.

GEORGE NICOL, Secretary.

## SOCIETY OF PAINTERS IN WATER COLOURS.

THE FORTY-FIFTH ANNUAL EXHIBITION of this SOCIETY WILL OPEN TO-MORROW at their GALLERY, 5, PALL-MALL EAST, on MONDAY, APRIL 30th.  
Admission, One Shilling. Catalogue, Sixpence.  
GEORGE FRIPP, Sec.

## THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.

THE FIFTEENTH ANNUAL EXHIBITION of this SOCIETY WILL OPEN TO-MORROW at their GALLERY, FIFTY THREE, PALL MALL, NEAR ST. JAMES'S PALACE, from Nine o'clock till Dark.  
Admission, 1s. Catalogue, 6d.  
JAMES FAHEY, Sec.

## SOCIETY OF ARTS.—EXHIBITION OF

BRITISH MANUFACTURES, at the Rooms, JOHN STREET, ADLPHI, where may be seen in use daily PIERCE'S New System of WARMING and VENTILATING by his PATENT PYRO-PNEUMATIC STOVE GRATE.

The perfect success of this newly-invented PATENT PYRO-PNEUMATIC STOVE GRATE for the above objects, which has been honoured by the SOCIETY'S MEDAL, and is constantly in use WARMING their LARGE MODEL-ROOM, where it may be seen and its merits practically tested. Also numerous specimens of Decorations, Hangings for Rooms, Castings in Metals, and other splendid works of beautiful design, all showing the vast progress which has been recently made by British Artizans and Manufacturers.

Tickets for the Exhibition may be had upon application to Mr. Pierce, 5, Jernyn Street, Regent Street.

## ART-UNION OF LONDON.—THE ANNUAL

GENERAL MEETING, to receive the Council's report, and to distribute the amount subscribed for the purchase of works of art, will be held in the THEATRE ROYAL, DRURY LANE, on TUESDAY, the 24th inst., at 11 for 12 o'clock precisely. The receipt for the current year will attend the subscriber and friends.  
His Royal Highness the DUKE of CAMBRIDGE is expected to preside.

GEORGE GODWIN, } Hon. Secretaries.  
LEWIS POCKOCK, }  
444, West Strand, April 18th, 1849.

## THE SHAKESPEARE SOCIETY.

THE EIGHTH ANNUAL MEETING of Members will be held on THURSDAY next, the 26th instant, at the Craven Hotel, Craven Street, Strand, at which the attendance of subscribers is solicited. The Chair to be taken at Three o'clock precisely.—By Law XIII., no member can vote who has not paid the subscription for the current year, which, however, will be received by the Treasurer at the meeting.  
By order of the Council,

21st April, 1849.  
Agent to the Society, Mr. ROND, No. 9, Great Newport Street, Leicester Square.

## ROYAL MANCHESTER INSTITUTION.

EXHIBITION OF MODERN PICTURES AND WORKS OF ART.—The EXHIBITION this year will be OPENED in the First Week in July, and all Works must be sent so as to arrive not later than the 1st of June. No carriage expenses will be paid except from those artists to whom a regular exhibition circular has been sent. The Heywood Prizes, for the present year, will be awarded as follows:—

- 1st. To the artist of the best Oil Painting, the Heywood Medal in gold.
  - 2nd. To the artist of the best Water Colour Drawing, the Heywood Medal in silver, and £25 in money.
  - 3rd. To the artist of the best Architectural Design, the Heywood Medal in silver, and £25 in money.
- The above prizes are open to all competitors.  
The Council do not consider themselves bound to award a prize, unless a work be exhibited which shall appear to them deserving of it.  
The Council particularly request that no artist will send more than four paintings, it being resolved that not more than that number by any one artist shall be hung.

GEO. WAREING ORMEROD, Hon. Sec.

## ROYAL LITERARY FUND, instituted 1790,

incorporated 1815, for the Protection and Relief of Authors of genius and learning and their Families, who may be in want or distress.

PATRON.—Her Most Gracious Majesty the QUEEN.  
PRESIDENT.—The Marquis of LANDOWNE, K.G.  
The SIXTIETH ANNIVERSARY DINNER will take place in Freemason's Hall, on WEDNESDAY, May 16th.  
Lieut.-General the LORD VISCONT HARDINGE, G.C.B., in the Chair.  
The List of Stewards will be announced in future advertisements.  
OCTAVIAN BLEWITT, Sec.

## ROYAL SOCIETY OF LITERATURE.

The General Anniversary Meeting of the Society for the Election of the President, Vice-Presidents, Council, and Officers, for the ensuing Year, and for other Business, will be held on THURSDAY, the 26th instant, at the Society's House, St. Martin's Place, Trafalgar Square.

The Chair will be taken at Three o'clock precisely.  
RICHARD CATTERMOLE, Secretary.

## FISTULA INFIRMARY.

## PRESIDENT.

The Right Hon. Sir JAMES DUKE, Alderman, M.P., Lord Mayor.

## VICE-PRESIDENTS.

Digby, the Right Hon. Earl.  
Denman, Right Hon. Lord Chief Justice, F.R.S.  
Fatteson, the Hon. Sir John.  
Forbes, Sir Charles, Bart.  
Pirie, Sir John, Bart.  
Sebright, Sir Thomas Gage, Bart.  
Lushington, Lieut.-Gen. Sir J. Law, G.C.B.  
Carroll, Sir George, Alderman.  
Marshall, Sir Chapman, Alderman.  
Temont, Sir James Emerson.  
Percina, Lieut.-Gen., M.L.

## TREASURER.

John Masterman, Esq., M.P., V.P.

## CHAIRMAN OF COMMITTEE OF MANAGEMENT.

The Rev. Dr. Vivian.

## HONORARY PHYSICIAN.

John James Furnival, Esq., M.D.

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to offer unusual advantages to policy holders, as will be seen by  
reference to the prospectus, and to the varied and extensive table  
which have been computed with great care and labour, expressly for  
the use of this Institution.

PETER MORRISON, Resident Director.

1, Princes Street, Bank, London, Oct. 1, 1848.

CLERICAL, MEDICAL, AND GENERAL  
LIFE ASSURANCE SOCIETY.

REPORT OF THE DIRECTORS.

Presented at the Annual General Meeting, held at the Society's  
Office, on Thursday, March 1st, 1849.

The Directors have to report, for the information of the Proprietors,  
that the number of Policies issued within the year ending June 30th  
last was 437; that the Sum Assured thereby was £233,810; and that  
the new Premiums received thereon amounted to £83,533.

The Income of the Society, which had reached £132,006 in the year  
ending June 30th, 1847, has increased to £137,345 during the past  
year.

This increase will appear the more important when it is stated that  
the sum of £15,905 15s. has been realized on Policies which have  
been Forfeited, Lapsed, or Purchased during the year, being the  
largest sum realized under that head in any one year since the com-  
mencement of the Society.

MEDICAL, INVALID, and GENERAL LIFE  
ASSURANCE SOCIETY.

25, PALL MALL, LONDON.

DIVISION OF PROFITS.

At the last ANNUAL MEETING, held on the 30th November  
1848, it was shown that the business of this Society had materially  
increased during the past year: 508 new policies were issued, yielding  
in annual premiums £7609 12s.  
A bonus was also declared, which nearly 2 per centum per  
annum was added to all the participating policies. The following  
abstract will show the effect of this bonus on healthy lives, and on one  
of the most numerous class of diseased lives:—

Bonus to Policies issued on Healthy Lives at the ages of

30.					60.				
No. of annual pre- miums paid.	Sum Assured.	Bonus added.	Sum now payable.		No. of annual pre- miums paid.	Sum Assured.	Bonus added.	Sum now payable.	
7	1000	105 11 11	105 11 11	11	7	1000	195 19 4	1195 19 4	4
4	1000	65 11 11	1065 11 11	4	4	1000	111 19 7	1111 19 7	7
1	1000	16 12 2	1016 12 2	2	1	1000	27 6 5	1027 6 5	5

Bonus to Policies issued on Consumptive Lives at the ages of

30.					50.				
No. of annual pre- miums paid.	Sum Assured.	Bonus added.	Sum now payable.		No. of annual pre- miums paid.	Sum Assured.	Bonus added.	Sum now payable.	
7	1000	175 17 1	1175 17 1	1	7	1000	254 16 3	1254 16 3	3
4	1000	105 6 8	1105 6 8	8	4	1000	180 16 3	1180 16 3	3
1	1000	27 13 9	1027 13 9	9	1	1000	39 4 9	1039 4 9	9

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for the present year, in which the peculiar advantages offered by the  
Company to assurers are fully explained.

On Policies taken out for the whole term of life, one-third of the  
premium may remain unpaid till death, or one-half may remain on  
credit for five years. Extended permission to travel or reside abroad  
is granted, and a new scale of extra premiums for foreign risks is  
published.

Four-fifths, or 80 per cent. of the profits are appropriated to assurers  
entitled to share therein.  
Advances are made to assurers on assignable property or income,  
and also on the guarantee of most undoubted personal auries.

WILLIAM RATRAY, Actuary & Secretary.

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TION, Established by Royal Charter of King George, A.D.  
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JOHN LAURENCE, Secretary.

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of WATCHES and CLOCKS to meet the purchases made at this  
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the employment of the ordinary alkaline compositions.  
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of long standing; and, from experience in several public schools,  
where it has been employed in washing children's heads, it has  
proved an efficient specific for, and a complete protection against,  
the troublesome complaint known as ringworm.

The Disinfectant Soap, being at a moderate price, is available for  
all classes, and is used with great success in purifying linens after  
infectious diseases; indeed, the use of it may, in many cases of  
typhus and other contagions, be considered a beneficial antidote.

R. HENDRIE.

PERFUMER TO HER MAJESTY.

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